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Notes on Analytical Psychology

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AN OUTLINE OF ANALYTICAL PSYCHOLOGY

Analytical Psychology is the school of depth psychology based on the discoveries and concepts of Carl Gustav Jung. Jung gave the broadest and most comprehensive view of the human psyche yet available. His writings include a fully-developed theory of the structure and dynamics of the psyche in both its conscious and unconscious aspects, a detailed theory of personality types and, most important, a full description of the universal, primordial images deriving from the deepest layers of the unconscious psyche. These primordial images are called *archetypes of the collective unconscious*. The latter discovery has enabled Jung to describe striking parallels between the unconscious images produced by individuals in dream and vision and the universal motifs found in the religious and mythologies of all ages.

The concept of the collective unconscious sion in comparison with other schools of psychotherapy. It takes the theory and practice of psychotherapy out of the exclusive realm of psychopathology and relates it to the whole history of the evolution of the human psyche in all its cultural manifestations. The practice of analytical psychology thus becomes not only a therapy for neurosis but also a technique for psychological development applicable to normal and superior individuals.

An abstract, theoretical presentation is alien to Jung who always strove to engage the response of the whole man, not just the intellect. This presentation should thus be recognized as no more than a two dimensional sketch of a three-dimensional reality.

Libido: The psychic energy that directs and motivates the personality is called *libido*. Interest, attention and drive are all expressions of libido. The libido invested in a given

Libido can be transformed or displaced but not destroyed. If the libido attached to one object disappears, it reappears elsewhere. Libido is the dynamism of the life process manifested in the psychic sphere.

The theory of libido is closely connected with the *law of opposites*. The processes of the psyche depend on a tension and interplay between opposite poles. If one side of a pair of opposites becomes excessively predominant in the personality, it is likely to turn into its contrary. This is called *enantiodromia*. A one-sided conscious attitude constellates its opposite in the unconscious. See Jung's essay "On Psychic Energy." (1)

Psychological Types: Analytical psychology distinguishes several *psychological types*. The refer to innate differences in temperament which cause individuals to perceive and react to life in different fashions. There are two *attitude types*, the *extravert* and the *introvert*.

The extravert is characterized by an innate tendency for his libido to flow outwards, connecting him with the external world. He naturally and spontaneously gives greatest interest and value to the *object*—people, things, external accomplishments, etc. The extravert will be most comfortable and successful when functioning in the external world and human relationships. He will be restless and ill at ease when alone without diversion. Having little relation to the inner world of subjectivity, he will shun it and tend to depreciate subjective concerns as morbid or selfish.

The *introvert* is characterized by a tendency for his libido to flow inwards connecting him with his subjective, inner world of thought, fantasies and feelings. He gives greatest interest and value to the *subject*—the inner reactions and images. The introvert will function most satisfactorily on his own and when he is free from pressure to adapt to external circumstances. He prefers his own company and is reserved or uncomfortable in large groups.

Both introvert and extravert have the defects of their strengths and each tends to undervalue the other. To the extravert, the introvert is self-centered and withholding of himself. To the introvert, the extravert seems shallow, opportunistic and hypocritical.

Every individual possesses both tendencies, but one is usually more developed than the other. As a pair of opposites they follow the law of opposites. Thus, an excessive, one-sided emphasis on one attitude is likely to lead to the emergence of its opposite. The opposite, however, because it is undeveloped and undifferentiated, will appear in a negative, crude and unadapted form. Thus the extreme extravert will become a victim of negative inferior introversion in the form of depressions. The extreme introvert is likely to have episodes of compulsive extraversion which are crude, ineffectual and unadapted to outer reality.

In addition to attitude types we also distinguish four *function types*. The four basic psychological functions are *thinking, feeling, sensation* and *intuition*.

Thinking is the rational capacity to structure and synthesize discrete data by means of conceptual generalizations. *Feeling* is the function which determines value. It is the function that values and promotes human relationships. *Sensation* is that function which perceives and adapts to external reality via the senses. *Intuition* is defined as perception via the unconscious, that is, the perception of representations or conclusions whose origin is obscure. These four functions arrange themselves into two pairs of opposites: thinking—feeling and sensation—intuition.

Although every individual has all four functions potentially at his disposal, in actuality one function is usually more fully developed than the others. This is called the *superior function*. The one least developed is the one that is most primitive and unconscious—the *inferior function*.

Often a second function will have achieved considerable development which approaches that of the superior function. This is an *auxiliary function*. Since any one of the four functions may be superior, we have the possibility of four *function types*: the *thinking type, feeling type, sensation type and intuitive type*.

The *thinking type* is found chiefly among men. His mental life is concerned largely with the creation of intellectual formulae and the fitting of all life experience into these forms. To the degree that he is identified with the thinking function and unconscious of the other functions, his thinking will tend to be autocratic and his formulae Procrustean beds which do violence to the fullness of life. Since feeling will be the inferior function, its values will suffer the most neglect. Human relationships will be quickly sacrificed if they interfere with the ruling formula.

The *feeling type* is found chiefly among women. The development and sustenance of personal relationships is the major aim. A sensitivity to human needs and a willingness to meet them is its outstanding characteristic. It finds its greatest satisfaction in rapport with others. In its extreme, this function type can be objectionable in its excessive emphasis on personal matters. Since thinking is the inferior function, its capacity for abstract, impersonal judgments will be neglected or denied. Thinking will be accepted only so long as it plays a subservient role to the interests of feeling relationships.

The *sensation type* is characterized by his excellent adaptation to simple, matter-of-fact reality. He is content to relate to life on its most elementary terms without subtlety, reflection or imagination. The sensation type appears stable and earthy but rather dull. Vision and imagination which could mitigate this earth-bound state are products of intuition which is the inferior function of this type. The sensation type, in fact, will depreciate all intuitive expressions as unrealistic fantasies and thus deprive himself of badly needed leaven for his own heaviness.

The *intuitive type* is motivated chiefly by a steady stream of new visions and possibilities which derive from his active intuition. The new, the strange and the different are a constant lure. He often perceives obscure connections between things which seem separate and unrelated. His mind works in quick jumps which others can't follow. When asked to proceed more slowly, he is apt to become impatient, considering his listeners dull-witted. This type's weakness lies in its inferior sensation function. His relation to reality is poor. The hard work required to bring a possibility into actuality or to make an intuitive flash generally accepted seems too onerous. He thus often remains misunderstood, and his insights, if they are to bear fruit, must be patiently developed by others.

The function types are seldom as definite as would appear by these descriptions. Usually the development of an auxiliary function will soften and modify the sharp characteristics here described. In addition, we have a further complication. According to the attitude type, each of the function types may have either an introverted or an extraverted orientation.

Ideally, all four functions should be available to the individual in order for him to have a complete response to life experience. It is one of the goals of Jungian psychotherapy to bring into consciousness and to aid the development of the inferior undeveloped functions in order to approach psychic wholeness.

Many conflicts in human relationships and disputes can be understood through the theory of psychological types. For instance, Jung has explained the difference between the psychological theories of Freud and Adler on this basis. Freud's theory is concerned chiefly with the individual's need for and love of the object. Thus it is an extraverted theory. Adler's theory is based on the individual's need to maintain his own self-esteem, prestige and power. Adler emphasizes the inner, subjective need; hence his is an introverted theory.

Differences in type can underlie difficulties in interpersonal relationships. Marital conflicts are often related to differences in psychological type. Knowledge of one's own type and of the fact that other equally valid types exist can often help to relativize one's own personal reactions and can lead to more conscious and fruitful human relationships.(2)

Structure of the Psyche: The psyche can be divided into *conscious* and *unconscious*

aspects. The *ego* is the center of consciousness and the starting point for all empirical psychology. It is the seat of individual identity, and all contents which are conscious must be connected with it. The *unconscious* includes all psychic elements which are outside conscious awareness and therefore are not connected with the ego.

Contents of the unconscious are first encountered as *complexes*. A *complex* is an emotionally charged unconscious psychic entity made up of a number of associated ideas and images clustered around a central core. On investigation this core is found to be an *archetypal image* (see below). One recognizes that a complex has been struck by the emergence of an affect which upsets psychic balance and disturbs the customary function of the ego.

The ego stands between the inner world and the outer world, and its task is to adapt to both. By its extraverted orientation, it relates itself to external reality. By introversion, it perceives and adapts to inner, subjective reality. The requirement for external adaptation leads to the construction of a psychic structure which mediates between the ego and the external world of society. This mediating structure is called the *persona*, the Latin word for the ancient actor's mask. It is the partially calculated public face an individual assumes towards others. The persona is composed of various elements, some based on the individual's personal propensities and others derived from the society's expectations and the early training of parents and teachers.

The persona is a mediating compromise between individuality and the expectations of others. It is the role one plays in society. It is also a protective covering that shields from public view what is personal, intimate and vulnerable. The characteristic symbol for the persona is the clothes we wear. Dreams involving missing or inappropriate clothes refer to a persona problem. Ideally a persona should be appropriate, well-fitting and flexible. It is especially important that the individual realize that he is not identical with his persona.

The persona sometimes lends one a prestige and authority belonging to the collective group which is not properly used for personal ends. To identify with the persona can cause inflation and alienation from reality. Other persona disorders include a lack of persona which leaves the individual sensitive and exposed to every social touch, and a too rigid, defensive persona which is a barrier to realistic adaptation. For further discussion of the persona, see [3].

Just as the persona stands between the ego and the outer world, so another psychic entity stands between the ego and the inner world of the unconscious. This entity is called the *shadow*. The shadow is a composite of personal characteristics and potentialities of which the individual is unaware. Usually the shadow, as indicated by the word, contains inferior characteristics and weaknesses which the ego's self-esteem will not permit it to recognize.

The shadow may be personified in dreams by such figures as criminals, drunkards and derelicts. Technically it must be of the same sex as the dreamer. As with all unconscious contents, the shadow is first experienced in *projection*. This means that an unconscious quality of one's own is first recognized and reacted to when it is discovered in an outer object. So long as the shadow is projected, the individual can hate and condemn freely the weakness and evil he sees in others, while maintaining his own sense of righteousness. Discovery of the shadow as a personal content may, if it is sudden, cause temporary confusion and depression. This will be most likely if the ego's previous attitude had been especially inflated.

The shadow is the first layer of the unconscious to be encountered in psychological analysis. It is not always a negative content. In many cases unconscious positive potentialities of the personality reside in the shadow. In such cases we speak of a *positive shadow*. Furthermore, the evil and dangerous aspect of the shadow is often due more to its circumstances than to its essence. Just as animals which have become vicious by starvation and

brutal treatment can be changed into loyal companions by loving care, so the shadow loses much of its negative aspect when given conscious acceptance and attention.

The problem of the shadow and its projection applies to collective psychology as well. The persecution of the Jews by the Nazis is a terrifying example of the extent to which a collective shadow projection can go. The same psychological mechanism operates in discrimination against Negroes and other minority groups. For more on the shadow, see [4].

The first layer of the unconscious, the shadow, is also called by Jung the *personal unconscious*, as distinguished from the *collective unconscious*. The personal unconscious or shadow contains personal contents belonging to the individual himself which can and properly should be made conscious and integrated into the conscious personality or ego. The collective unconscious, on the other hand, is composed of transpersonal, universal contents which cannot be assimilated by the ego. Between these two layers of the unconscious, the personal and the collective, is another entity with, so to speak, one foot on each side. This is the *anima* in a man and the *animus* in a woman.

The *anima* is an autonomous psychic content in the male personality which can be described as an inner woman. She is the psychic representation of the contrasexual elements in man and is depicted in symbolic imagery by figures of women ranging from harlot and seductress to divine wisdom and spiritual guide. She is the personification of the *feminine principle* in man, the principle of *Eros*, pertaining to love and relatedness. The projection of the anima is responsible for the phenomenon of a man's "falling in love." Identification of the ego with the anima causes the man to become effeminate, sensitive and resentful—behaving as an inferior woman.

Anima moods or states of *anima possession* can be recognized by their characteristic features of resentment and emotional withdrawal. Such a condition renders a man psychically paralyzed and impotent, reduced to the state of a sulky child. It is most likely to occur in relation to a woman with whom he is emotionally involved, especially his wife. With full psychological development, the anima leads the man to the full meaning of human relationship and provides him an entrance to the deeper layers of the psyche, the collective unconscious.

The *animus* is the corresponding representative of the masculine contrasexual elements in the psychology of women. It can be expressed in symbolic imagery by a multitude of male figures from frightening, aggressive men threatening rape to divine light-bringers. It is the personification of the *masculine principle* in women, the principle of *Logos*, which is the capacity for rationality and consciousness. A woman's "falling in love" is likewise due to the projection of the animus. Subjective identification of the ego with the animus causes the woman to lose contact with her feminine nature and behave as an inferior man. She becomes rigid, aggressively bitter and opinionated.

The *animus-possessed* woman is more interested in power than in relatedness. As with the man's anima, the animus is most often activated in relation to an emotionally significant man, especially the husband. Indeed, the anima and animus have a marked affinity for each other. The slightest evidence of one is likely to evoke the other in the partner. With maturity and maximum development, the animus can become a valuable psychic entity enabling the woman to function with objective rationality and, similarly to the anima in a man, opens to her the collective unconscious. Further discussion of anima and animus is in [5] and [6].

The *collective unconscious*, more recently termed the *objective psyche*, is the deepest layer of the unconscious which is ordinarily inaccessible to conscious awareness. Its nature is universal, suprapersonal and nonindividual. Its manifestations are experienced as something alien to the ego, numinous or divine. The contents of the collective unconscious are called archetypes and their particular symbolic manifestations, *archetypal images*.

The concept of the archetype has a close relation to the concept of *instinct*. An instinct is a pattern of behavior which is inborn and characteristic for a certain species. Instincts are discovered by observing the behavior patterns of individual organisms. The instincts are the unknown motivating dynamisms that determine an animal's behavior on the biological level.

An archetype is to the psyche what an instinct is to the body. The existence of archetypes is inferred by the same process as that by which we infer the existence of instincts. Just as instincts common to a species are postulated by observing the uniformities in biological behavior, so archetypes are inferred by observing the uniformities in psychic phenomena. Just as instincts are unknown motivating dynamisms of biological behavior, archetypes are unknown motivating dynamisms of the psyche. Archetypes are the psychic instincts of the human species. Although biological instincts and psychic archetypes have a very close connection, exactly what this connection is we do not know any more than we understand just how the mind and body are connected.

Archetypes are perceived and experienced subjectively through certain universal, typical, recurring mythological motifs and images. These *archetypal images*, symbolically elaborated in various ways, are the basic contents of religions, mythologies, legends and fairy tales of all ages. Such images also emerge from the collective unconscious of individuals through dreams and visions in cases of deep psychological analysis, profound subjective experience or major mental disorder. The experience of encountering an archetypal image has a strong emotional impact which conveys a sense of divine or suprapersonal power transcending the individual ego. Such an experience often transforms the individual and radically alters his outlook on life.

Archetypal images are so various and numerous that they defy comprehensive listing. Four our purposes we shall describe four broad categories of archetypal imagery.

1. ***The Archetype of the Great Mother***, the personification of the feminine principle, represents the fertile womb out of which all life comes and the darkness of the grave to which it returns. Its fundamental attributes are the capacity to nourish and to devour. It corresponds to mother nature in the primordial swamp—life being constantly spawned and constantly devoured. If the great mother nourishes us, she is good; if she threatens to devour us, she is bad. In psychological terms, the great mother corresponds to the unconscious which can nourish and support the ego or can swallow it up in psychosis or suicide. The positive, creative aspects of the great mother are represented by breast and womb. The negative, destructive aspects appear as the devouring mouth or the *vagina dentata*. In more abstract symbolism, anything hollow, concave or containing pertains to the great mother. Thus, bodies of water, the earth itself, caves, dwellings, vessels of all kinds are feminine. So also is the box, the coffin and the belly of the monster which swallows up its victims. See Neumann [7].

2. ***The Archetype of the Spiritual Father***. As the great mother pertains to nature, matter and earth, the great father archetype pertains to the realm of light and spirit. It is the personification of the masculine principle of consciousness symbolized by the upper solar region of heaven. From this region comes the wind, *pneuma*, *nous*, *ruach*, which has always been the symbol of spirit as opposed to matter. Sun and rain likewise represent the masculine principle as fertilizing forces which impregnate the receptive earth. Images of piercing and penetration such as phallus, knife, spear, arrow and ray all pertain to the spiritual father. Feathers, birds, airplanes and all that refers to flying or height are part of this complex of symbols which emphasizes the upper heavenly realms. In addition, all imagery involving light or illumination pertain to the masculine principle as opposed to the dark earthiness of the great mother. Shinning blond hair, illumination of the countenance, crowns, halos and dazzling brilliance of all kinds are aspects of masculine solar symbolism.

The image of the *wise old man* as judge, priest, doctor or elder is a human personification of this same archetype. The positive aspect of the spiritual father principle conveys law, order, discipline, rationality, understanding and inspiration. Its negative aspect is that it may lead to alienation from concrete reality causing inflation, a state of spiritual hybris or presumption that generates grandiose thoughts of transcendence and results in the fate of Icarus or Phaeton.

3. ***The Archetype of Transformation*** pertains to a psychic process of growth, change and transition. It can express itself in many different images with the same underlying core of meaning. Perilous journeys to unknown destinations, exploration of dark places, purposeful descent to the underworld or under the sea or into the belly of a monster to find a hidden treasure are expressions of this archetype. The theme of death and rebirth as well as the symbolism of initiation rites in all of their various forms; the crossing of rivers or waters or chasms and the climbing of mountains; the theme of redemption, salvation or recovery of what has been lost or degraded, wherever it appears in mythological or unconscious symbolism—all of these are expressions of the archetype of transformation.

The theme of the birth of the hero or wonder-child also belongs to this archetype. This image expresses the emergence of a new, dynamic content in the personality presaging decisive change and enlargement of consciousness. [8]

A rich and complex example of this archetype is provided by the symbolism of medieval alchemy. In alchemy the psychic transformation process was projected into matter. The goal of the alchemists was to transmute base matter into gold or some other supremely valuable object. The imagery of alchemy derives from the collective unconscious and belongs properly to the psychological process of transformation. [9]

4. ***The Central Archetype, The Self***, expresses psychic wholeness or totality. The *Self* is defined by Jung as both the center and circumference of the psyche. It incorporates within its paradoxical unity all the opposites embodied in the masculine and feminine archetypes. Since it is a borderline concept referring to an entity which transcends and encompasses the individual ego, we can only allude to it and not encompass it by a definition. As the central archetype is emerging, it often appears as a process of centering or as a process involving the union of opposites.

Alchemical symbolism gives us numerous examples of the central archetype as a union of opposites. For example, the philosopher's stone, one of the goals of the alchemical process, was depicted as resulting from the marriage of the red king and the white queen, or from the union of sun and moon, or fire and water. The product of such a union is a paradoxical image often described as hermaphroditic. Other images which are used to express the union of opposites are the reconciliation of opposing partisan factions and the reconciliation of good and evil, God and Satan.

The emerging central archetype gives rise to images of the *mandala*. The term mandala is used to describe the representations of the Self, the archetype of totality. The typical mandala in its simplest form is a quadrated circle combining the elements of a circle with a center plus a square, a cross or some other expression of fourfoldness.

Mandalas are found everywhere in all times and places. They seem to represent a basic unifying and integrating principle which lies at the very root of the psyche. Mandalas can be found in the cultural products of all races. A fully developed mandala usually emerges in an individual's dreams only after a long process of psychological development. It is then experienced as a release from an otherwise irreconcilable conflict and may convey a numinous awareness of life as something ultimately harmonious and meaningful in spite of its apparent contradictions. [10, 11]

Psychological Development is the progressive emergence and differentiation of the ego or consciousness from the original

state of unconsciousness. It is a process which, ideally, continues throughout the lifetime of the individual. In contradistinction to physical development, there is no time at which one can say that full psychic development has been achieved. Although we may distinguish various stages of development for descriptive purposes, actually one stage merges into another in a single fluid continuum.

In the early phase, the ego has very little autonomy. It is largely in a state of identification w the objective psyche within and the external world without. It lives in the world of archetypes and makes no clear distinction between inner and outer objects. This primitive state of ego development is called, after Lévy-Bruhl, *participation mystique*, and is shard by both the primitive and the child. It is a state of magical participation and interpenetration between the ego and its surroundings. What is ego and what is non-ego are not distinguished. Inner world and outer world are experienced as a single totality. This primitive state of participation mystique is also evident in the phenomena of mob psychology in which individual consciousness and responsibility are temporarily eclipsed by identification with a collective dynamism.

Jung made no effort to present a systematic theory of psychological development. However, some of his followers, especially Neumann,[12] have attempted to fill in this gap. Following Neumann, the stages of psychological development can be described as follows.

The first or original state is called the *uroboric stage*, derived from *uroborus*, the circular image of the tail-eating serpent. It refers to the original totality and self-containment which is prior to the birth of consciousness. The ego exists only as a latent potentiality in a state of *primary identity* with the Self or objective psyche. This state is presumed to pertain during the prenatal period and early infancy.

The transition between this state and the second stage of development corresponds to the creation of the world for the individual psyche. Thus world creation myths refer to this first decisive event in psychic development—the birth of the ego out of the unconscious. The basic theme of all creation myths is separation. Out of undifferentiated wholeness one element is discriminated from another. It may be expressed as the creation of light—the distinction between masculine and feminine, or the emergence of order out of chaos. In each case the meaning is the same, namely, the birth of consciousness, the capacity to discriminate between opposites.

The second stage of psychological development is called the *matriarchal phase*. Although beginning consciousness has appeared, it is as yet only dim and fitful. The nascent ego is still largely passive and dependent on its uroboric matrix which now takes on the aspect of the great mother. Masculine and feminine elements are not yet clearly differentiated so that the great mother will still be undifferentiated as to sex. To this stage belongs the image of the phallic mother incorporating both masculine and feminine components. Here, the ruling psychic entity is the great mother. The predominant concern will be to seek her nourishment and support and to avoid her destructive, devouring aspect. The father archetype or masculine principle has not yet emerged into separate existence. Mother is still all. The ego has achieved only a precarious separation and is still dependent on the unconscious, which is personified as the great mother.

The matriarchal phase is represented mythologically by the imagery of the ancient Near Eastern mother religions, for example, the Cybele-Attis myth. Attis, the son-lover of Cybele, was unfaithful to her. In a frenzy of regret, reflecting his dependent bondage, he was castrated and killed. The matriarchal phase corresponds to the *Oedipal phase* as described by Freud. However, analytical psychologists interpret incest symbolically rather than literally as was done by Freud. The matriarchal phase is the phase of original incest, symbolically speaking, prior to the emergence of the incest taboo. In the life of the individual, this phase corresponds roughly with the early years of childhood.

The third stage is called the *patriarchal phase*. The transition is characterized by particular themes, images and actions. In an attempt to break free from the matriarchal phase, the feminine with all its attributes is rejected and depreciated. The theme of initiation rituals pertains to this period of transition. The father archetype or masculine principle emerges in full force and claims the allegiance of the individual. Tests, challenges, rules and discipline are set up in opposition to the sympathy and comfortable containment of the great mother. The incest taboo is erected prohibiting regression to the mother-bound state.

Once the transition to the patriarchal stage has been accomplished, the archetype of the great father, the masculine spirit principle, determines the values and goals of life. Consciousness, individual responsibility, self-discipline and rationality will be the prevailing values. Everything pertaining to the feminine principle will be repressed, depreciated or subordinated to masculine ends. Women will be tolerated as necessary but inferior versions of the human species. In childhood development, the patriarchal phase will be particularly evident in the years preceding puberty.

The fourth phase I designate the *integrative phase*. The preceding patriarchal phase has left the individual one-sided and incomplete. The feminine principle, woman and therefore the anima and the unconscious have been repressed and neglected. Another change or transition is thus needed to redeem these neglected psychic elements.

This transition phase also has its characteristic imagery. The most typical myth is the hero fighting the dragon. In this archetypal story, a beautiful maiden is in captivity to a dragon or monster. The maiden is the anima, the precious but neglected feminine principle which has been rejected and depreciated in the previous patriarchal phase of development. The monster represents the residual uroboric state, the great mother in its destructive, devouring aspect. The anima or feminine value is still attached to this dangerous element and can be freed only by heroic action. The hero represents the necessary ego attitude that is willing to relinquish the safety of the conventional patriarchal standards and expose himself once again to the unconscious, the dangers of regression and bondage to the woman in order to redeem a lost but necessary element, the anima. If this is successful, the anima or feminine principle is raised to its proper value modifying and completing the previous one-sided patriarchal attitude.

This is a decisive step in psychological integration that amounts to a reconciliation of opposites: masculine and feminine, law and love, conscious and unconscious, spirit and nature. In individual development of the youth, this phase corresponds to the emerging capacity to relate to girls during puberty which is subsequently followed by love for a particular woman and eventually marriage.

It should be understood that although these phases of psychic development have been related to various periods in the development of the child and young man, their meaning is not confined to these external events. The end of psychological development is not reached when a man marries. Such external happenings are only the external manifestations of an archetypal process of development which still awaits its inner realization. Furthermore, the series of psychological stages here described can be traversed not once but many times in the course of psychic development. These stages are, so to speak, successive way stations that we return to again and again in the course of a spiral journey which takes one over the same course repeatedly but each time on a different level of conscious awareness.*

**The foregoing account of development refers particularly to masculine psychology. Although the same stages of development apply to a woman, they will be experienced*

in a somewhat different way. Relevant myths are those of Demeter and Persephone *and* Amor and Psyche. *See Neumann's excellent commentary on* Amor and Psyche [13].

Jung's major contribution to developmental psychology is his concept of *individuation*. The term refers to a developmental process which begins in the adult individual, usually after the age of thirty-five, and if successful leads to the discovery of the Self and the replacing of the ego by it as the personality center.

Individuation is the discovery of and the extended dialogue with the objective psyche of which the Self is the comprehensive expression. It begins with one or more decisive experiences challenging egocentricity and producing an awareness that the ego is subject to a more comprehensive psychic entity. Although the full fruits of the individuation process only appear in the second half of life, the evolving relation between the ego and the objective psyche is a continuous one from birth to death.

The Process of Psychotherapy: *Psychotherapy* is a systematic examination and cultivation of the inner life. It is applicable not only to neurosis and mental disorders but also to those with a normal psychology who wish to promote their own psychological development. A unique and comprehensive technique has been developed. The basic instrument of this procedure is the personality of the psychotherapist. Major care and attention is thus given to the selection and training of potential psychotherapists.

The primary requirement for a psychotherapist is that he have a thorough personal analysis which leads to a high level of psychological development. It is a basic axiom that a therapist can lead his patient's psychic development no further than he himself has gone. Fundamentally it is the patient's opportunity to have a living relationship and dialogue with a more developed conscious personality that produces the healing effect.

After the initial consultation when the decision is made to begin work with a particular psychotherapist, the procedure is started by taking a detailed *anamnesis*. This is a historical summary discussion of all significant life experiences in chronological order which the patient can recall. Next comes an examination of the current life situation with particular emphasis on areas that are felt to be problematical. Only when the past and the present have been explored adequately, so far as they are available to consciousness, does the therapist turn his attention to the unconscious.

The major approach to the unconscious is through *dream interpretation*. A *dream* is considered to be an expression of the objective psyche describing in symbolic language the nature of the current psychic situation. The understanding of dreams thus becomes a powerful aid in the growth of consciousness.

A dream is a *symbol*. This term has a particular connotation in analytical psychology. A *symbol* is not a sign and does not stand for a known meaning that could be expressed equally well in another way. A symbol is an image or form giving the best expression available to a content whose meaning is still largely unknown. On the basis of this definition it is clear that a symbol (or dream) cannot be interpreted as though it were a sign standing for a well-known meaning. It must be approached by the method of *analogy* which amplifies the unknown meaning to the point of visibility.

In analytical psychology the interpretation of dreams is undertaken by *amplification*. The method has two aspects, *personal amplification* and *general amplification*.

Personal amplification is done by asking the patient for *associations* to each of the specific items and figures in the dream. *Associations* are the spontaneous feelings, thoughts and memories that come to mind concerning the given item in the dream. The total of the associations to all the elements in the dream provide the personal context of the dream and often lead to a significant meaning.

General amplification is done by the psychotherapist on the basis of his own knowledge. It provides the collective, archetypal associations to the dream elements. Here is

where the therapist's knowledge of the collective or objective psyche is put to use. When a dream contains an archetypal image or theme, the therapist demonstrates this by presenting parallel imagery from mythology, legend and folklore. General amplification establishes the collective context of the dream enabling it to be seen as referring not only to a personal psychic problem but also to a general, collective problem common to all human experience. General amplification introduces the patient to the collective or objective psyche and at the same time helps the process of disidentifying the ego from the objective psyche. As long as the patient experiences his problems and his dreams as referring only to his personal psychology, his ego remains largely identified with the objective psyche he carries a burden of collective guilt and responsibility not properly personal which can paralyze his capacity to function.

In addition to dreams, imaginative and expressive activity of all kinds is encouraged. Drawing, painting, sculpture, storywriting, etc., may be suggested as means of expressing emerging unconscious material. Such creative products are then examined in much the same way as dreams. Even without analytic interpretation, the effort to give verbal or visual expression to unconscious images can often be very useful. The objectification of a psychic image, by painting for instance, can help to disidentify the ego from the unconscious and may release a sum of psychic energy.

At a later stage of psychotherapy another important technique is introduced in suitable cases. This is called *active imagination*. This procedure must be learned and requires considerable experience to use. There must be discrimination in its use since in some cases there is danger that it might activate unconscious contents that cannot be controlled. Properly used, however, it is a very valuable technique.

Active imagination is a process of conscious, deliberate participation in fantasy. It often takes the form of a dialogue between the ego and a fantasy figure—perhaps the shadow or anima. It can be extremely helpful in bringing an unconscious content into consciousness especially when the ego feels it has reached an impasse. To the degree that a patient can use active imagination successfully on his own, he will have less need for the help of the therapist. Indeed, the development of this technique often leads to the termination of formal psychotherapy since the patient then has the capacity to relate to and deal with the unconscious on his own.

A very common and important phenomenon in psychotherapy is the *transference*. This refers to the emotional involvement, either positive or negative, based on unconscious factors which the patient feels for the psychotherapist. The transference is due to the projection of unconscious contents onto the therapist. Such projections may have varying kinds of content and intensity. Commonly, an early form of the projection is an expectation of being treated in the same way as the patient had been treated by the parent of the same sex as the analyst. However, in a deep transference after the analysis of these superficial aspects, it is generally found that the transference is based on the projection of the Self onto the analyst. The analyst then becomes endowed with all the awesome power and authority of the deity. So long as this projection prevails, the relationship to the therapist will be the container for the highest life value. This is because the Self is the center and source of psychic life, and contact with it must be preserved at all cost. As long as the therapist is carrying the projection of the Self, the relationship with him will be equivalent to connection with the Self, which is vital to the patient's psyche. To the degree that this projection can be consciously recognized, dependence on the therapist will be replaced progressively by an inner relatedness to the Self. Through the intermediary step of experiencing and living through the transference, the patient will gradually reach awareness of the inner power and authority of the objective psyche as it is manifested within himself.[14]

Synchronicity is the term Jung coined

for a postulated acausal connecting principle to explain the occurrence of meaningful coincidences. The phenomenon of synchronicity stands on the borderline of human knowledge and what is said about it must remain tentative. Nevertheless, there is a growing body of evidence indicating that under certain circumstances events in the outer world coincided meaningfully with inner psychic states. Evidence of extrasensory perception and parapsychological experiments indicate this.

Synchronistic events are often encountered during an analysis of the unconscious, particularly when the objective psyche has been activated. Sometimes, for instance, the pertinent associations to a dream refer to life experiences that occur *after* the dream rather than before it. Evidence is accumulating that the objective psyche functions beyond the categories of time and space. Dreams thus can allude to future events as well as to past events.

Whether or not an event can be considered an example of synchronicity depends on the individual's subjective response—whether he feels it to be a *meaningful* coincidence. Obviously such subjective judgments cannot be verified by objective statistical methods. Such subjective experiences are to be empirical data of psychology. On this subjective basis it is known that synchronistic events do occur, sometimes with a numinous impact on the individual.

The full significance of synchronicity is still to be discovered. We already have hints from what is so far known that at some point the objective psyche may emerge with outer physical reality to form a unitary reality transcending the antithesis of subject and object.[15]

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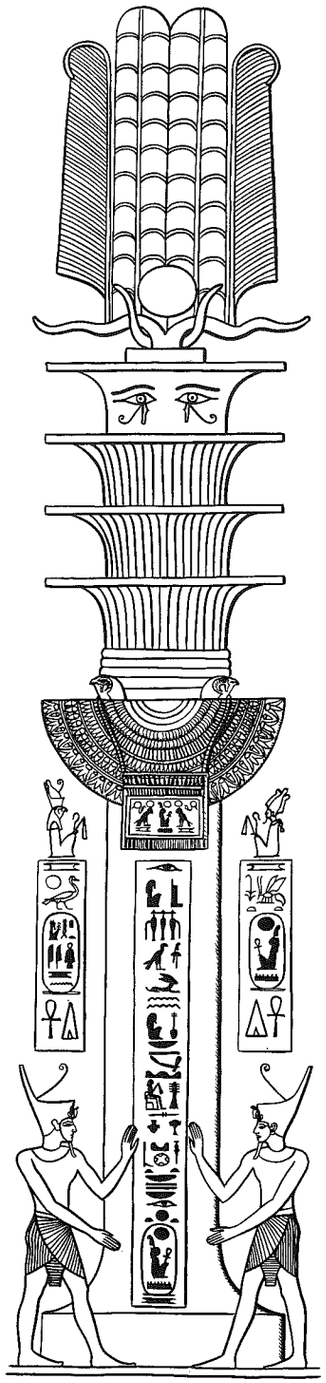

"The Djed Pillar of Osiris," 1317-1301 BC (period of Seti I), bas-relief. Abydos, Egypt. Drawn by Mark Hasselriis for *The Mythic Image* by Joseph Campbell, Bollingen Series C, copyright © 1974 by Princeton University Press. Reproduced by permission of Princeton University Press.

Archetypes Surrounding Death

MARIE-LOUISE von FRANZ

WHEN PROFESSOR JUNG was eighty years old, one of his former patients, a woman of seventy, came to him in order to ask him what his ideas about death and a possible afterlife were. He answered: "It won't help you, on your death bed, to think about what *I* believed; you must form your own ideas and conceptions of death." He obviously meant that she should be preoccupied by the problem of death and then watch what the dreams would tell her. She told me this and it stuck in my mind. I have therefore puzzled for many years now about this question myself. Since I am sixty-three, I have had quite a few death dreams and also have had to go through the hard task of accompanying some contemporary friends and analysands towards death. It is about these experiences and what I think they told me that I will write.

In a B.B.C. interview Jung, in an answer to a question about death, said that the unconscious psyche seems simply to ignore it, and that dreams behave as if life would go on as before. That is true, as far as I have experienced it: dreams about the shadow, animus and anima, the Self, etc., go on as before, right towards the end, as if *individuation* were the goal and sole purpose of our dreamlife, regardless of whether death may occur on the way or not. There seems to be, however, *one* situation in which the unconscious does *not* allow one to overlook death in its approach, namely in the case when the dreamer foxes himself or herself about its coming. Thus a woman, who had cancer and whom the doctors in their usual manner tried to make believe that she could still be cured, dreamt that her wrist watch was damaged. She brought it to the watchmaker, who told her that it was beyond repair. Two nights later she dreamt that her favorite tree lay felled on the ground. I did not have to tell her what it meant, she herself remarked sadly: "It is only too clear what this

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of the dead. Its completion happened in the stage of the *rubedo*—redness. Thus the red stone in the dream of my analysand points to this completion. It is as if the unconscious would say to him: "Yes, the forest is still green, you have to die in the summertime of life, unnaturally, by a catastrophe. But the innermost core of your being, the red stone, remains untouched."

It is not by chance that the unconscious chose the image of a forest when it tried to describe the destruction of the mortal body. According to Jung, the forest symbolizes that area of the unconscious psyche where it melts with the physiological processes in the body, for the vegetation is *that* form of life which directly grows out of and feeds on inorganic matter. It is therefore an image of our "vegetating" life in its deep connection with the chemical somatic processes. It is *there* that the destruction takes place through the cancer. The latter is symbolized by a destructive fire—life energy, libido that has gone wild and chaotic, like the chaotic growth of the cancer cells. But vegetation has also an indomitable will to live. Its capacity of regeneration in outer nature is always amazing. It is, for me, always moving to see in the high mountains how little herbs, dwarfed trees and flowers cling between the stones in frost and snow and constant wind and fill every corner of the dead stony slopes with their tenacious little life.

Evergreen plants (like ivy, cypresses, etc.) were therefore regarded in antiquity as symbols of the afterlife, just as "seeds" in all forms, from which vegetative life springs again. Once a man came to me for a single consultation: he had a death warrant of cancer and would not or could not accept it. He too was only in his forties, when it happened. He told me the following dream: *He saw a field of wheat, which was green and not yet ripe. A herd of cattle broke into the field and completely trampled it down. Everything seemed to be destroyed. Then a voice said: "The plants are destroyed, but the roots are not; from them new wheat will grow again."* Even *this* dream did not convince the dreamer. He left in bitterness, assuring me that he did not believe in a life after death. My dreamer of the dream with the red stone had a similar comforting dream and—thank God—*he* believed it. He dreamt: *He was walking in a wintry forest, everything was covered with snow. The air was misty and chilly. In the far distance he heard the noise of a chain-saw, and from time to time the thundering crash of a big tree falling to the ground. Suddenly the scene changed. He was—though on a higher level—again in a forest. But it was summertime, the sun shone through the leaves making a speckled design of light on the green moss on the ground. The dreamer's father (who in reality had been dead for over thirty years) stood beside the dreamer and said: "Look, here is forest again, don't pay any attention to what happens further down there" (he meant the felling of the trees in the lower forest).*

The cutting down of trees probably alludes to the brutal operation, which the dreamer was going to have, and which did not save his life. In

art, death is often represented as an old man with a sickle, the instrument of the old harvest god, Saturn. He reaps the corn, and man is like the wheat which he cuts down. "Amen, amen," as Christ says, "I say unto you, unless the grain of wheat falling into the ground die, itself remaineth alone. But if it die, it bringeth forth much fruit." (John 12:24-25)

This image of the dying and resurrecting wheat is of pre-Christian origin. Again we must turn to the Egyptian tradition, to gnostic and alchemical writings to understand it better. The Egyptian god Osiris, with whom every person became identical after death, was called "wheat." He lived in the after-life, in the Field of Reeds, in a fertile land where the wheat and barley grow much higher than in our world.[7] And a text runs: "I (Osiris N.N.) have nourished the herbs and what is withered, I let become green again." The soil is Osiris himself and he is also the farmer: "I sow and I reap and prepare a feast."[8] My cave (tomb) is opened . . . light comes into the darkness . . . and the wolf (Anubis) nourishes me."[9] "I went in unconscious and I came out again as one who knows, I will be seen forever in my human form."[10]

Osiris is the principle of germination which lets everything grow.[11] In one coffin text the dead person says: "I am Osiris. I came forth from you, wheat. I went into thee. I grew fat in thee; I grew in thee, I fell into thee . . . I live as wheat . . . I live, I die, I am barley, I never die."[12]

In Western alchemy, wheat, and barley also, retained its meaning of resurrection. In the *Aurora consurgens* (13th century)[13] the glorified matter speaks of her resurrection as of a growing of gold into thousandfold fruit. "For from the fruits of this grain is made the food of life, which cometh down from Heaven. If any man shall eat of it, he shall live without hunger." The resurrected grain has thus become supranatural spiritual food.

In a very early Greek alchemical text of the first century A.D., the goddess Isis instructs her son Horus how to make the philosopher's stone. First she makes Horus swear a solemn oath not to reveal the secret, not even to a close relative or friend, "so that you become him and he becomes you." Then she continues: "Go now and watch and ask the farmer Acharantos (or Acherantos the sailor) what it is that one sows and what it is that one reaps and learn that if you sow wheat you will reap it and if you sow barley you will reap it. . . . Then reflect on the whole of creation and realize that man engenders man, and lion lion, and dog dog, and if something else is engendered as a portent, it has no substance. Because Nature enjoys Nature and Nature overcomes Nature. . . . Thus also gold reaps gold the same the same. This is the revelation of the whole mystery."[14]

The text does not seem to convey much, if one does not know the Egyptian symbols to which Isis alludes here. But Acherantos the sailor or farmer is no one else than the god of the underworld, Aker, or Akerou, who contains the mystery of death and resurrection. He is also represented in the form of a double lion whose name is "Yesterday and Tomorrow"

and is looked upon as the very mystery of resurrection, or as the agent of resurrection,[15] the god of that mysterious process in the earth when the dead comes to life again. The lion itself was a symbol of the human soul.[16] Aker, the double lion, was also represented as two lions, sitting back to back with a child in the middle surrounded by the ouroboros-snake. This child is the resurrected sun-god or any other resurrected person.[17] In some texts Aker is not a double lion but a double *chacal* or dog[18] (Anubis). We will remember that our alchemical text mentions the engendering of lion through lion, and dog through dog, and of man through man. The sun-god, too, goes through the same mysterious transformation as every dead person does every night. He is invoked: "Shining by day, lion of his night! He who engenders himself in the many transformations in his name: The Becoming of the becoming."[19] Aker is also the name of the corpse itself,[20] "who keeps watch over his own image." He is called: "The one, whose forms are mysterious,"[21] for he is also a name of the realm of the dead and its primordial waters. On one coffin Aker is represented as Wise Old Man[22] who carries the egg of the new sun-god in his hand. If we consider these amplifications, we understand that in our text this seemingly trivial passage which states that wheat engenders wheat, and lion lion, etc., is an allusion to the most relevant Egyptian ideas about death and resurrection.[23]

We can see that in these connections of religious thought, wheat and plant life in general were associated with the idea of resurrection, in just the same way as in the dream of the skeptical man the voice told him that from the trampled-down wheat, from the roots under the earth, life would resurrect again.

So, as we have seen so far, there is on the one hand the felling of trees and cutting of wheat as a symbol of death, and on the other hand there is, as our dream says, again another forest, or the wheat will grow again, emphasizing the continuation of life. So vegetation means the very transient mortal nature and the everlasting life which returns again from its roots. The most differentiated symbolization of this fact we find in the writings of the gnostic philosopher Simon Magus, a contemporary and rival of St. Peter. Simon taught that the universe consists of fire, of which one half creates the visible world, the other remains hidden. This supracelestial fire is the treasury of all perceptible and invisible things. It is like a big *tree*, like the one Nebuchadnezzar saw in his dream, (Daniel 4:7 ff), it nourishes all life. The visible part of life are the leaves, branches and trunk, all those parts will be destroyed by fire in the end. But the *fruit* of the tree, which is the soul of man, will be brought to the heavenly barn and not burnt, after she has become a purified image and freed from her former shape. To become a purified image refers to 1. Moses 1:27. And God created man according to His image. Thus the fruit is saved in the barn whilst the chaff is burnt by the fire. The invisible part of creation has consciousness, whilst the visible one is unconscious.[24]

In this way the image of vegetation and of the tree is simultaneously a symbol of transitoriness and of eternal life. From such gnostic sources comes the image of the tree of life, described in Revelation (22:2): "And in the midst . . . [of the heavenly Jerusalem] was there the tree of life, which bare twelve manner of fruits and yielded her fruit every month, and the leaves of the tree were for the healing of nations."

A similar image is represented in the two forests of our dream. There too trees are felled—a clear allusion to death. But in some upper realm the tree-life continues as if nothing happened at all. In this upper realm the dreamer meets his father, who had died long ago when the analysand was a young boy. This father was the positive figure in his memories; he had a negative mother complex. Here the father instructs him how to behave in the new realm, in the land of the dead. This is a frequent archetypal motif that some dead relations or friends come to help the dying person. When another analysand of mine was close to death in hospital, he dreamt for instance the following dream: *He was leaving the hospital and walking toward an old gate, which in the Middle Ages was the exit from the city. There he met Jung, who was dead and had become the King of the realm of the dead. Jung said to him: "Now, you must make up your mind, if you want to go on living and continue your work (he was a painter) or if you want to leave your body." Then the dreamer saw that his sickbed in hospital was also his easel.* Forty-eight hours after this dream he died peacefully. This dream seems to me to tell us that it is important to meet death *consciously*, not in the sense that one may not die in one's sleep or so, but that as long as one is conscious one should concentrate on death and "make up one's mind" about it. That the sickbed is now identical with the easel seems to indicate that now the dreamer has to concentrate his *creative* efforts onto his illness, by being as conscious as possible, just as before painting had been his form of effort in life to become conscious. In this way it seems that individuation is all that is important, much more important than death. In the material presented in Raymond Moody's *Life after Life*[25] there are many examples of how the dying person is met by a helper, who gives him instructions. These kinds of dreams and hallucinatory experiences lie probably at the root of the widespread spiritualist's belief that the dead come to help the dying to get over to the other shore safely. In Moody's material this helper of the dying often has a globular form. He is a globe of light who can stretch out arms or legs or head occasionally. In our language this is obviously a visualization of the Self. It is like a luminous double of the experiencing ego.

The Self as a helper in death can however take many shapes. An analysand of mine, aged forty-nine, had the following initial dream: *He walked in a field, it was a gloomy atmosphere, the sky was clouded over. Suddenly a slit opened between the clouds and, in a ray of sunshine, the shape of a beautiful naked youth was looking down on him. He felt an indescribable feeling of love and happiness.* I did not dare to tell him, but

I got frightened because I thought at once of Hermes, the guide of souls, fetching and leading the dead to the beyond. As it soon became clear, the health of this man had been ruined during the war, when he acted as a pilot, and he died about six years later from liver trouble. The analysis *was* or soon became an urgent preparation for death.

This shining figure who fetches the dying person has its parallel not only in Greece but also in the old Persian religion.[26] The dying person first comes in the beyond to the Kinvad-bridge. If he can go over it he is saved, if not he falls into hell. At this bridge a beautiful girl called the daena comes to meet him. She is his own good deeds, or she has kept them for him. She has dogs who chase all demons away and she is herself a kind of store or storehouse of good deeds. In other old Persian texts, it is Srosch the righteous, or the "messenger of light," who comes to meet and help the dead. Death himself is called the messenger, or the personified "loyalty," he frees the dying from the world and his name is Sawriel: "my rock is God." When the dead has reached the beyond he finds the vine of life or tree of life whose roots are water, whose leaves or fruit are angels, whose branches are light and whose trunk consists of souls. Whoever smells it is vivified. There the dead is clothed in a new garment of light and enters paradise forever.

This elaborate religious imagery goes back to much more primitive roots. In the world system of the Malayans every person who is born on earth is only a "half"-human being. This happened first to the mythic man (Anthropos) figure of the Malayans itself. He is called: the half-body (Budangima-sononga). In Japan too the first human couple were a brother and sister who both had only one eye, half a nose and a harelip. In the *Mabinogion* King Arthur has to fight Kynvelyn Kendawd Pwyll = the half man. These motives allude to the psychological fact that in gaining consciousness man "splits" himself and leaves something behind which belongs to his wholeness. In death this split is healed. A similar meaning is represented in the widespread primitive custom of treating the placenta of a child as its inborn double, which does not enter life. In the Celebes for instance one keeps the placenta of royal children in a pot and carries them about behind them. When they die the placenta is buried with them.[27] Out of the placenta the old Germans developed the idea of a double who follows each person as a kind of personified destiny, as his luck or curse. This explains why in many countries people believe that if one sees one's double or mirror-image, this is a sign that one will soon die. The "other half" is approaching, so to speak, to be soon reunited in death with the dying person.[28] Thus we all are, as long as we live, only "halves" of our true self, and death is a joyful moment, when we are reunited with our lost other half. In the old Egyptian religion the dead being Osiris is also called "the one who has two souls," because he has now been united with the soul of the Sun-god Re![29]

If we look at this material from the standpoint of Jungian psychology, it is at first bewildering that the "other half" is sometimes represented more as a countersexual being, the daena or girl, or as a person of the same sex, in other words as the anima or as the Self. But we must not forget that these distinctions of Jung, as he often stressed himself, are only different categories to classify that mysterious "other" in us, which is the unconscious. Thus they are often interchangeable when expressing that "other soul" in us. If this "other" is represented as the anima, we must assume that the dying person most needed at that moment to experience the anima, that he has not been completely aware of her before. I remember the dream of a sixty-year-old man, which he had three weeks before he died, of a sudden heart attack: This dreamer was in reality married to a cold power-ridden uncongenial wife, but he was always faithful to her and never gave in to love impulses which tried to make him approach other women. He was unhappy and moody—in other words did not know how to deal with his anima. He dreamt: *He was in a church beside his wife —apparently to be married again with her, or as an attempt to reconfirm his marriage. But in front of him was a blank whitewashed wall. The minister was a parson whom he knew in reality, a very decent but depressive neurotic man. Suddenly a most beautiful-looking Gypsy woman broke into the ceremony, fettered the parson with ropes and began to drag him away. At the same time she looked with flaming eyes at the dreamer and said: "And with you, I will soon lose my patience."* He woke up feeling threatened and shocked. As I told you—three weeks later he suddenly dropped dead from a heart attack. In this dream the dreamer tries with no success to mend his hopeless marriage situation, but he finds himself literally "up against the wall." He does try and cannot see how life could still go on. The parson personifies his conventional Christian convictions, decent but hopelessly neurotic and hostile to life. The Gypsy woman, his anima, on the contrary, is life itself, healthy, full of temperament, wild. She is his own unlived life, that now turns against him. Death here is represented as an unconscious catastrophe, as the consequence of an unlived problem. This man was not in analysis, that is why there is such a gap or tension between him and his anima. The latter shows him her dark facet as a death demon. This is however a facet which the anima always has. As Jung says: "She is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment; she is the solace for all the bitterness of life. And at the same time she is the great illusionist, the seductress, who draws him into life."[30]

In the papyri of late antiquity this figure is invoked as goddess of death and life as follows:

> "Come towards me, Nocturnal one, killer of animals, peaceful one, terrible one who feeds on cemeteries. Listen to me, Selene (moon) . . . mild goddess, horned one, bringer of light . . . nocturnal subterranean one . . . your black garment round whom the universe revolves . . . " or: "Have pity with me, who calls you,

> thou who orderest the world in the night whom the demons fear and the gods shy away from—thou who givest birth to gods and men, Mother Nature . . . thou art Beginning and End, thou reignest alone, in thee is everything, eternal one, and into thee all disappears in the end. . . . Goddess of Hades, Dark one, Terrible one . . . Night Darkness and Chaos."[31]

I want to tell you here the dream of another man, in which the anima also comes to fetch him but in a very different form. It is the initial dream of a man of fifty years, who wanted to begin a training analysis with me in order to become an analyst. He was in good health, happily married. His children were grown up but his profession, general medicine, began to bore him; that is why he wanted to study Jungian psychology. He dreamt: *He was going to a funeral of some man who was indifferent to him; he was just walking with a lot of people in a funeral cortege. In a little square place in the town, where there was a green lawn, the cortege stopped. On the lawn there was a pyre and the bearers laid the coffin on it and set fire to it. The dreamer watched it without any special feelings. When the flames sprang up, the lid of the coffin opened and fell off. Out of the coffin sprang a most beautiful woman; she opened her arms and went towards the dreamer. He too opened his arms to embrace her and woke up with a feeling of indescribable bliss.*

When I heard this dream I was frightened, it somehow seemed to me to portend death. We began analysis anyway and now the dreams were all "normal" dreams of the individuation process. After a year the dreamer had to return to his country for financial reasons. We continued to correspond. Three years later, out of the blue, I got the news that he was dead. He caught the flu, it became rather bad, and he died from a heart attack in the ambulance which was taking him to the hospital. The initial dream *had* been a foreboding, as I had felt. Let's now look at it more closely. First there is this funeral of an indifferent man. This I felt meant his body, which was dead, and had already become completely indifferent to him. It could also mean the "old Adam," his past unconscious personality to which he was rendering its last service, to his consumed and finished earthly task. But the coffin contains a mystery, because when it is put into the fire, not the dead man, but a beautiful living woman comes out of it. In the square place with its green grass (remember what I said about this before!) the fire is set up. This is naturally an allusion to our habit of cremation, but we must here also consider its deeper symbolic meaning which has led us to this habit.

In the *Komarios* text, which I mentioned before, it was said that the *womb* of fire gave birth to the "statue," which is the new form of the philosopher's stone, or in our language of the Self. In the mythology of the Egyptians, the dead person has to pass through a lake of fire to reach his new life in the beyond, and he has to meet many lion-headed demons, of which some are called: "the flame of whose sight one dies of fear."[32] Seen as a whole, the fire is more a consuming force, destructive of life,

with the exception of *two* aspects: the fire used in cooking and the fire used in alchemy. There the fire, submitted to human power, acquires the gift of bringing forth out of a substance what is hidden in it: in cooking, some more flavor, which one does not taste in the raw material; and in alchemy fire therefore becomes the agent to bring forth hidden qualities and colors of all different substances. This newly discovered power of fire gave it a creative and generative aspect; it is like a womb in which the philosopher's stone develops like an infant. One coffin text runs: "I am the shapeless one in midst of the fire. I enter the flames and come out of the flames. The shining one does not sting me . . . she does not burn me."[33] Or a text addresses the dead person: "Oh, thou who is fettered in his corpse, whose glow becomes fire, glowing in the sea, and the sea rises. Come, bring the fire, pour out the glow (over your enemies)." The fire thus serves to overcome all demons who want to tear apart the dead.[34]

Our image in the dream of the coffin, in which, out of the fire, a dead man turns into a beautiful woman is exquisitely alchemical. It describes what the alchemists called the "*extractio animae*," the extraction of the soul. By heating with fire the dead material, some vapours came out of it or it became as a whole volatilized—that is, what one called "the extraction of the soul." Then, the texts say, one can see its (the soul's) colors. And that is the very moment of resurrection. This resurrected soul, or new life principle, runs in our dream towards the dreamer to embrace him. This is the famous motif of the Hierosgamos, the sacred marriage, which is a very frequent death motif in dreams.

We have read Jung's visions, about which he tells in his *Memories, Dreams, Reflections* (Chapter X). They are all different variations of the theme of the Hierosgamos. At the end of his description he continues:

> It is impossible to convey the beauty and intensity of emotion during those visions. . . . I shy away from the word "eternal," but I can describe the experience only as the ecstasy of a non-temporal state, in which present, past and future are one. Everything that happens in time had been brought together into a concrete whole. . . . The only thing that feeling could grasp would be a sum, an irridescent whole, containing all at once, expectation of a beginning, surprise at what is now happening, and satisfaction or disappointment with the result of what happened. One is interwoven into an indescribable whole and yet observes it with complete objectivity![35]

Jung had these visions whilst he hovered right on the brink of death. It was the supernatural feeling of bliss in the end of the medical doctor's dream, which made me first think of it being a death-omen. I once lectured on this to a group of old nurses and received, after the lecture, a most moving letter from an eighty-three-year-old nurse. She wrote that now, at last, she understood a dream which she had just a few months before: "A voice from above told her to get her wedding dress ready." She always puzzled what that could mean at her age, but now she knew: it would be her wedding with Christ. In the more archaic Egyptian text

the Heirosgamos is often described as a sexual orgy in which the soul of the dead unites with all goddesses.[36]

In our dream of the doctor, there is, as you remember, the motif of the indifferent man who is buried. This reminded me of the dream of an old cavalry officer, which he had shortly before his sudden death. He was in a military encampment like he had been in his youth, as a twenty-year-old lieutenant. An old corporal of that time, whom he liked and trusted, came to him and said: "Please come to me in the stables in the basement, I want to show you something." He then led him to a door made of lead, opened it, and in it was lying on its back a dead horse in full decomposition. It emanated a terrible stench and the dreamer woke up with a shock. After his death I told Jung this dream and he said: the horse represented the body, a very apt image for a cavalryman. The dream wanted to tell the dreamer that now death would happen to him, but not really to him, only to that part of him which is a warm-blooded animal. It was meant to detach him from his body ahead of time. The indifferent man in our main dream seemed to me therefore to express a similar idea: that the body of the dreamer was going to be buried and had already become a stranger to him. But out of that dead body his soul, the beautiful woman, was extracted by the fire and came towards him. I will return to the motif of fire once more later, but shall dwell once more on the motif of the dead body.

A colleague of mine, who died some time ago, once analyzed a girl of twenty-nine who suffered from cancer. She had metastases everywhere and her case was hopeless. Her analyst visited her twice a week in hospital and went on with the analysis. Finally the cancer went into the brain and she became unconscious. But her analyst still went to see her and sat at her bedside without being able to speak to her. Then once, when he came, she opened her eyes and was suddenly fully conscious. She told him that she had had the following strange dream: *She stood beside her hospital bed and the sun was shining into the room. She was feeling extremely well, as she had not felt for years. The doctor came in and said: "Yes, Miss X., you are unexpectedly cured! You can put your clothes on and leave the hospital." Then she looked back at her bed. And what did she see? There she was lying with closed eyes—dead.*

Nearly twenty-four hours after this dream she died without regaining consciousness again.

This dream reminds one of the last words of Socrates. When he was in prison shortly before he had to take the cup of poison, he spoke to his friends, as Plato tells us in his *Phaedon*: "After having drunk the poison he took leave of his friends, and in the end he said, 'Oh, Kriton, we owe Asklepios a cockrel, give it to him and don't forget.' Kriton answered: 'It will be done, see if you want to say anything more.' But he did not answer. He stayed for a while, then wrapped himself up and died."[37]

In Greece the cockrel was an animal of Asklepios, together with the snake and the dog. It was therefore the custom, that if somebody was healed by the god from an illness, he sacrificed a cockrel to Asklepios. Thus Socrates conveyed to his friends that for him, in a way, life was itself an illness and death was its cure, his becoming free and whole again after long suffering. The dream of this girl seems to convey to her a similar point of view: now at last she would be well and alive again. But it also tells her unmistakably that her body would then be dead. In Moody's material about people who are briefly clinically dead and then returned to life after a heart massage, it is often told that they see their body lying as if dead in the bed whilst they themselves hover above or beside it. Some of them worry about what is happening to their body, but in this case the girl does not worry, she just sees her dead body. This is so, it seems to me, in contrast to these other cases, because she was already more detached from it, as she was not meant to return to life. People who are skeptical about the possibility of a life after death often remark, when one tells them such dreams as I have told you, that these dreams could very well be wish-fulfillment dreams, and that they did not "prove" that there was a life after death. The dream which I just mentioned seems to me an evidence against this argument, because the very same dream tells her brutally of her death (she sees her corpse in the bed) *and* that she is surviving in good shape. That, for me, speaks against such a skeptical interpretation. I have also already told you several very brutal death dreams; they do not at all smell of a wish fulfillment!

Let's now turn to speculations about a life after death. I am fully aware that spiritualists would look down on what I am telling here; they treat such questions as if they were completely known and they can make descriptions of the beyond. I have however, rightly or wrongly, always shunned their doctrines, because they seem to me partly made up from different old religious ideas and not from much personal experience. I have therefore always only stuck to what I have met myself, because dreams, as you know, cannot be made up; they come to us and tell us only what we need to know, not to satisfy any further curiosity.

My own father died suddenly while I was absent from home; I just got back for the funeral. Naturally I worried a lot afterwards and wondered if he still existed and how. Three weeks after his death I had the following dream: *It was about ten o'clock in the evening, dark outside. I heard the doorbell ring and "knew" at once somehow that this was my father coming. I opened the door and there he stood with a suitcase. I remembered from the Tibetan* Book of the Dead *that people who died suddenly should be told that they are dead, but before I could say so he smiled at me and said: "Of course I know that I am dead, but may I not visit you?" I said: "Of course, come in," and then asked: "How are you now? What are you doing? Are you happy?" He answered: "Let me remember what you, the living, call happy. Yes, in your language, I am happy. I am in Vienna (his hometown*

which he loved and longed for all his life) and I am studying at the music academy." Then he went into the house, we climbed the stairs and I wanted to lead him to his former bedroom. But he said: "Oh, no, now I am only a guest," and went up to the guestroom. There he put his suitcase down and said: "It is not good for either the dead nor the living to be together too long. Leave me now. Good night." And with a gesture he signalled me not to embrace him, but to go. I went into my own room, thinking that I had forgotten to put out the electric stove and that there was a danger of fire. At that moment I woke up, feeling terribly hot and sweating.

This dream happened early in my analysis and Jung said to this dream: This is an objective dream, it is not your father-animus, but it is really a visit from your real father. As for the details: Vienna, as I said, was my father's much beloved hometown, so it meant that he had "gone home" as we often say about the dead. My father was a thinking type and had rather neglected to develop his feelings. He also was a very gifted violinist, but neglected this completely, so the dream says he is now studying at the music academy, he is working on what he had neglected in life. The rest of the dream is clear, except for the incident at the end with the stove, and my waking up so hot as if with a fever. Jung said that the being in touch with a dead person makes one feel the cold chill of death. The stove and the heat were the image of a strong physical reaction against this chill of death, like a call back into the body and into life. "There are experiences," Jung writes, "which show that the dead entangle themselves, so to speak, with the physiology (sympathetic nervous system) of the living. This would probably result in states of possession."[38] That is why I woke up with such a physical reaction. This dream never left me, but one problem has remained a puzzle for me. A friend of mine had an experience, in which her dead mother told her, in a dream, that she should work on becoming more conscious, as much as she could, because in the beyond nothing could change any more. But in this dream, on the contrary, my father *was* working on his neglected side for further development. Also, Jung, in his *Memories*, tells a dream of his own according to which his wife was continuing to work on the Grail legend, which she had left unfinished when she died. And in a dream of a patient, as Jung also reports in his *Memories* (Chapter XI), it is told that the dead were eager to learn from the newcomers what they "brought over" to them, as if they had no direct information of what was going on on earth. Could they themselves not acquire knowledge any longer? It seems to be a paradox.

There is also that other motif which alludes to a great estrangement of the dead from the realm of the living. That remark of my father, that he had first to try to remember what we the living called happy. This implies, it seems to me, that the dead live in such utterly different conditions that they have quite different ways of thinking about happiness or unhappiness. I also wondered for a long time how Jung was so sure that this

dream of mine was objective. One thing is clear about it. If one took it as a dream of my father-animus, it would just mean that my positive father-animus visited me—which yields a rather poor meaning for a dream which was a most numinous experience. I became confirmed in my feelings about this question some time later, when an analyst wished to control with me a dream series of a girl who had been engaged to a pilot, who then died in an accident. She dreamt of this pilot practically every night, and we took these dreams mostly as attempts of the unconscious to bring back to her the animus projection she had made onto this pilot. Mostly it made sense, but in six dreams, which were especially numinous, it seemed to contain no such sense. So I ventured to say that in those six dreams it was the real, now dead, pilot who appeared. The analyst was indignant and asked for a consultation with Jung. Jung looked at the series and picked out, without knowing my choice, the same six dreams, and said that they should be taken objectively. That gave me a certain confirmation that one can "smell," so to speak, which dreams deal really with the dead and which only with their subjective image, but it is very subtle and one treads on very uncertain ground. There seems to be, in my opinion, an enormous kind of threshold or barrier between the realm of the dead and the living, and according to what my father said it seems to be even unhealthy for both parties to be in too close or too long contact. What is this barrier or threshold? Of what does it consist? Why does it exist? The age-old primitive fear of mankind of the ghost of the dead must be connected with it.

About five years after my father's death, I had a dream of him, which seems to shed a bit of light on this question. I dreamt: *I was with my sister and we both wanted to take at a certain place in Zürich the tram number 8 to go to the center of the town. We leaped into the tram and discovered—too late—that it was going in the opposite direction. I said to my sister: "If one of us did this, it would just be a mistake, but if we did it both, there must be a meaning in it. Let's look out to what it leads." Then came a so-called "controlleur" and checked the tickets. On his cap were the letters "EWZ," which means "Electricity Works of Zürich." I wondered why such a man would be the controlleur. At the next tram stop we got out and there—a taxi drove up near us and out came my father! I knew it was his ghost. When I wanted to greet him, he again made a sign not to come too near him and then walked off to the house where he had lived. I called after him: "We don't live there any longer." But he shook his head and murmured, "That does not regard me now."*

The relevant parts of the dream, to me, are the tram number 8 and this strange "controlleur." Eight is the number of eternity or timelessness, according to St. Augustine, for the seventh day of the days of creation "has no more evening." (Sermo IX, 6.) Eight is in alchemy the number of completion.[39] If you turn 8 onto its side, it is ∞, our mathematical sign for the infinite.

A "controlleur" in Zürich is a man who checks if everybody has a ticket. I associated at once to this word the word "control." A control is in spiritualistic seances a person who mediates between the medium and the contents which the medium experiences in its trance. Many mediums cannot work without such a "control," which is generally of the other sex than the medium, its personified animus or anima, so to speak. But in my dream this control was a workman from the EWZ, the Electricity Works of Zürich. I associated that he somehow had to change the frequency of a current to make the connection with the ghost world, to tune me, so to speak, to a lower or—more likely—a higher frequency, in order to encounter a ghost. For many years I left the dream there, but to my great joy I found in the letters of Jung one which deals with this problem and which I did not know. It is a letter to a Mr. Smythies, written in 1952, nine years before Jung's death. Jung first discusses the relativity of space-time in the unconscious and then continues:

> It might be that psyche should be understood as *unextended intensity* and not as a body moving with time. One might assume the psyche gradually rising from minute extensity to infinite intensity, transcending for instance the velocity of light and thus irrealizing the body. . . . In the light of this view the brain might be a transformer station, in which the relative infinite tension or intensity of the psyche proper is transformed into perceptible frequencies or "extensions." Conversely, the fading of introspective perception of the body explains itself as due to a gradual "psychification," i. e., intensification at the expense of extension. Psyche = highest intensity in the smallest space.[40]

Let's look more closely at these very condensed remarks of Jung. He begins to speak about the puzzle: why do we have so little direct information about what is going on physiologically in our own body? Most people, when they have some internal trouble, or even a full-grown cancer which does not hurt, need a medical doctor to learn what is wrong and which organ is not functioning properly. Who can, for instance, pretend to know if his spleen or thyroid glands are working right, except a medical doctor who has learned to look out for certain indirect symptoms? There too seems to exist a strange barrier or threshold. Jung does answer this question, not directly, but then develops his speculative idea that the psyche could be conceived as being constituted by the same basic energy, of which matter consists, but in an energy form of an infinitely high frequency or intensity. This "intensity" is so great that it transcends the speed of light. Now we know that all "observables" in the world of matter are bound to the phenomenon of light. What is beyond its speed, if there is anything at all, is not observable for us, not even with the help of any apparatus or physical device. If therefore the psyche's innermost being transcends the speed of light, it "irrealizes," as Jung puts it, the body. In other words, one could observe such a psychic phenomenon only if its "frequency" is slowed down to the speed of light or to lower intensities. That is, according to Jung, exactly what our brain does: it

tunes down the intensity of the psyche until it becomes bound to lower frequencies which create our experience of space-time. That is why, when after his visions of 1944, Jung returned to his body, he felt as if he were going down into that intolerable "grey world with its boxes," which is only "a segment of existence."

It seems to me from all this that one could say that all material phenomena, including our body, lie below a definite threshold of energy-intensity, that the incarnated psyche is emprisoned through the activities of the brain on another level, and that again separated by a definite threshold would be that part of our psyche which is not bound to the brain activity and which continues to exist after death. Now we can also look back to the motif in alchemy and in the text of Simon Magus, which you read above, that fire is the great transformer in death or resurrection. Fire or heat, applied to physical phenomena, heightens the energy level of their particles. So if dreams use fire as a symbol, for instance as Simon Magus does when he says that the life-tree gets burnt but its fruit is brought into the heavenly barn, one could see this as a symbolization of that process of des-incarnation of the psyche in death, and also in certain trance-like states, when our consciousness is transposed into the not-incarnated psyche, into that aspect of the psyche which "irrealizes" the body. All sorts of parapsychological experiences, which reveal a relativity of time and space, could also be seen in this light.

In explaining outer space, in astrophysics, man has now come up against still another type of such a threshold or barrier of observability, in what is called the black holes. If a star has a mass somewhere in the vicinity of four or five times greater than that of the sun, it will not reach a stable state of collapse, such as a "white dwarf" or neutron star, but will continue to collapse until it is crushed out of existence. During the collapse, the mass of the star will fall within a given radius past which the gravitational influence is so great that nothing, including light, can re-emerge. This radius is called "event horizon" because no event occurring within the horizon can be communicated outside. Everything which happens within that horizon becomes thus unobservable.[41]

The phenomenon of black holes demonstrates to us what happens when we cannot contact something any longer by light or other electric or electromagnetic signals: We are up to something not only not known but *not knowable, forever* not knowable. We are up against a complete wall, so to speak.

Death has been represented as something similar in the dream, which I want to tell you now. It was dreamt by an analysand of mine who had had only a few hours with me. She did not know Jung, but venerated him from afar as a great man. In the night after his death, but not knowing at all that Jung had just died, she dreamt: *She was at an outdoor party, a lot of people milling around on a lawn. Among them was Jung. He had strange clothes on: in front his jacket and trousers were bright green, on*

his back they were black. Then she saw a black wall which had a hole cut out exactly in the shape of Jung's stature. Jung suddenly stepped into it, and now one saw only one completely black wall, though one knew that actually he was still right there. Then the dreamer looked at herself and discovered that she too had such clothes on: green in front and black behind. She woke up very puzzled and then heard over the radio that Jung had died. Mind you, I do not want to say that the black holes in the universe are the realm of the dead, to me they certainly are not. I only mentioned them as a simile or amplification to lead up to this dream, for it seems to me that this dream tries to say that it is a problem of a threshold of perception between the dead and the living. They just go over into a form of existence which we cannot perceive any longer, but, as the dream stresses, they are still there just as before. To the dreamer this dream was also very important because she was very suicidal. She herself concluded from the dream that there was no point in killing oneself if one just was still there with all the same problems as before.

I am now approaching the end of my paper. When I began to ponder about its contents, I dreamt that *I was going in a car to my so-called "other Bollingen." The driver was a person who is dead. The "other Bollingen" is a place like my real house in Bollingen, but lying in the beyond. It was in a state of repair. It lay very high up on the top of a mountain. We were surrounded by and packed in white clouds of mist, which were constantly moving. From time to time one could see a bit of the landscape through a slit in the mist: other mountains and bits of green land of breath-taking beauty. But soon the mist closed in again and you could see no more.* I feel that that is just what I have tried to convey to you in this paper: just a few glimpses of an utterly unknown country which is covered for us with mist for most of the time as long as we still live in the body, but of which one gets from time to time amazing glimpses. These glimpses seem to confirm Jung's view that the process of individuation is also a preparation for death and that the latter is not an end but an amazing transformation of some kind.

FOOTNOTES

1 Cf., E. A. Wallis Budge, *The Mummy* (Cambridge: Cambridge University Press, 1894), p. 183.

2 See H. Kees, *Totenglauben und Jenseitsvorstellungen der alten Aegypter* (Berlin: Akademie Verlag, 1977), p. 150.

3 M. Berthelot, *Collection des Anciens Alchemistes Grecs* (Paris: Steinheil, 1887-1888), I, 293 ff. This translation was made by the author since the French translation of Ruelle is useless.

4 Cf., Kees, *op. cit.*, p. 192.

5 Ibid., p. 17.

6 Cf., G. Thausing, *Der Auferstehungsgedanke in ägyptischen religiösen Texten* (Leipzig, 1943), pp. 120; 135, n. 6.

7 Kees, *op. cit.*, p. 214.

8 Cf., G. Thausing, *op. cit.*, p. 129.

9 Ibid., p. 167.

10 Ibid., p. 170.

11 Cf., H. Weyll, *Le Champs des Roseaux et le Champs des Offrandes* (Paris, 1936), p. 115.

12 Kees, *op. cit.*, pp. 148-9.

13 M. L. von Franz, *Aurora Consurgens* (3rd Vol. of Jung's *Mysterium Coniunctionis*), Bollingen Foundation (New York: Pantheon Books, 1966), p. 143.

14 Berthelot, *op. cit.*, p. 30.

15 Constant De Wit, *Le Rôle et le sens du lion dans l'Egypte ancienne* (Leiden Brill, 1951, p. 161.

16 Flavius V. Philostratos, *Vita Apollonii Tyanae*, Vol. 42, quoted by De Wit, *op. cit.*, p. 31.

17 De Wit, *op. cit.*, p. 129.

18 Ibid., p. 165.

19 Ibid., p. 141.

20 Ibid., p. 95.

21 Ibid., p. 97.

22 Like Atum, p. 103.

23 In the alchemical text Aker is also called *nautilos*, sailor. In the Egyptian texts he is invoked as: great lion who renders practicable the ways of the barge. (De Wit, *op. cit.*, p. 141.)

24 Cf., H. Leisegang, *Die Gnosis* (Leipzig, 1924), pp. 68 ff.

25 Raymond Moody, *Life after Life* (New York: Bantam Books, 1976). I owe the knowledge of this book to the kindness of Dr. Arnold Mindell.

26 Cf., W. Brant, *Das Schikasal der Seele nach dem Tode nach mandaeischen und parsischen Vorstellungen* (Darmstadt, 1967. Reprinted from 1892).

27 Cf., H. v. Beit, *Symbolik des Märchens* (Berne: Franke Verlag, 1952?), I, 368-9.

28 v. Beit, *op. cit.*, II, 384-5.

29 See De Wit, *op. cit.*, p. 130. "C'est Osiris lorsqu'il entre à Mendes. Il y recontre l'âme de Re'; ils s'embrasserent l'un et l'autre et il devint "celui qui a deux âmes."

30 C. G. Jung, *Aion*, CW 9ii, par. 24.

31 K. Preisendanz, *Papyri Graecae Magicae* (Stuttgart: Teubner, 1973), I, 153; 163.

32 De Wit, *op. cit.*, p. 382.

33 Thausing, *op. cit.*, p. 165.

34 Ibid., p. 177.

35 C. G. Jung, *Memories, Dreams, Reflections*, ed. A. Jaffe (New York: Vintage Books, 1961/62/63), pp. 295; 296.

36 Cf., Kees, *op. cit.*, p. 202.

37 *Phaedo*, 118; translated by the author.

38 C. G. Jung, *Letters*, Bollingen Series XCV (Princeton: Princeton University Press, 1973), I, p. 258. (10 January 1939).

39 Cf., C. G. Jung, *Psychology and Alchemy*, CW 12, pars. 201-208.

40 Jung, *Letters*, II, 45 ff. (29 February 1952).

41 Cf., J. G. Carlson, *Black Holes*, unpublished thesis, C. G. Jung Institute, Zurich, 1977, p. 6.

that extension of understanding and sympathy that Jung brought to the study of the psyche. As Jung himself said, "All we can do with poetry by applying psychology to it is to broaden and deepen our knowledge of its psychological antecedents." All we can do! Yes, but how much it is!

We enrich and enlarge our psychology by bringing to it the insights of poets and writers of all kinds who have, in their way and through their special gift, seen deeply into the heart of mankind. We may, indeed, let some much needed fresh air into what is too often a stuffy consulting room.

I make no apology for adducing some material from Browning's personal life to bring light to his poem. After all, he made it amply clear that the poem was a tribute to his wife, the love of his life, and his Muse. It does not matter that we may have our reservations about the Mrs. Browning we meet in her own voluminous works: one man's anima may very easily be another man's second-class poet, without the power of the anima archetype being diminished in the slightest.

Some of you may recall a provocative paper that appeared in *Spring 1973* by Graham Hough, of Cambridge, in which he said that he marveled that Jungians found inspiration in Greek myth, and the tale of Gilgamesh, and the myths of primitives, but paid no attention to the literature of the Western world, of which we are all the inheritors, and which lies nearest to our hands. Has it no archetypal material? The question is absurd.

Too often, when Jungians speak of the anima in literature, they appear to have read nothing but Rider Haggard's *She*, and Pierre Benoit's *L'Atlantide*, and William Sloan's novel *To Walk the Night*. Hough asks why are they afraid of *Paradise Lost*, and he might have added *The Tempest* and *Lear*, and many more. I have been asking here why do we hear nothing about *The Ring and the Book?* Why this doting on what is farfetched? Why are the modern examples all third-rate?

In the course of this paper I have been able to do no more than rough out and hint at what lies in this treasure house, which exemplifies so gloriously that amplitude of the psyche of which St. Augustine first spoke.

Why do Jungians appear to have no doubt that they can plumb the significance of myths that were evolved for the instruction of civilizations long dead, or find something that is applicable to contemporary life in the rituals and myths of primitives on another continent, when they are reluctant to listen to what their own artists are telling them with all the art at their command?

Once again I remind you of Browning's words:

> It is the glory and the good of Art
> That Art remains the one way possible
> Of speaking truth.

And isn't it some hint of truth that we seek? Why do we not look for it nearer home?

THE TRANSFORMATION OF GOD

EDWARD F. EDINGER

TO THOSE UNACQUAINTED WITH Jung's empirical psychological method this paper may be open to misunderstanding. It may sound like a paper on theology, but it is not. It is, in fact, a paper on empirical psychology. The confusion comes in the use of terms which have traditional religious connotations. Why then use these terms? It is necessary to do so in order to demonstrate the psychological facts which underlie religious conceptions; moreover, there is scarcely any other way to communicate such material. The objective psyche was first experienced and described in a religious, metaphysical context. Traditional religious images are our richest source of data concerning the objective psyche; however, depth pychology melts down the dogmatic structures which were the traditional containers of these images and recasts them in modern molds of understanding. According to the psychological standpoint man cannot get outside his own psyche. All experience is, therefore, psychic experience. This means that it is impossible, experientially, to distinguish between God and the God-image in the psyche. My use of the term "God" in this paper, therefore, always refers to the God-image in the psyche, i.e., the Self.

On June 30, 1956, Jung wrote a remarkable letter to Elined Kotschnig. She had asked him "for an answer to the problem of an unconscious, ignorant creator-god and if this did not imply 'some principle, some Ground of Being, beyond such a demiurge.' "[1] Jung's reply, written in English, is a most profound document which deserves our closest scrutiny. In that letter Jung writes, speaking of Christ:

> He was up against an unpredictable and lawless God who would need a most drastic sacrifice to appease His wrath, viz. the slaughter of His own son. Curiously enough, as on the one hand his self-sacrifice means admission

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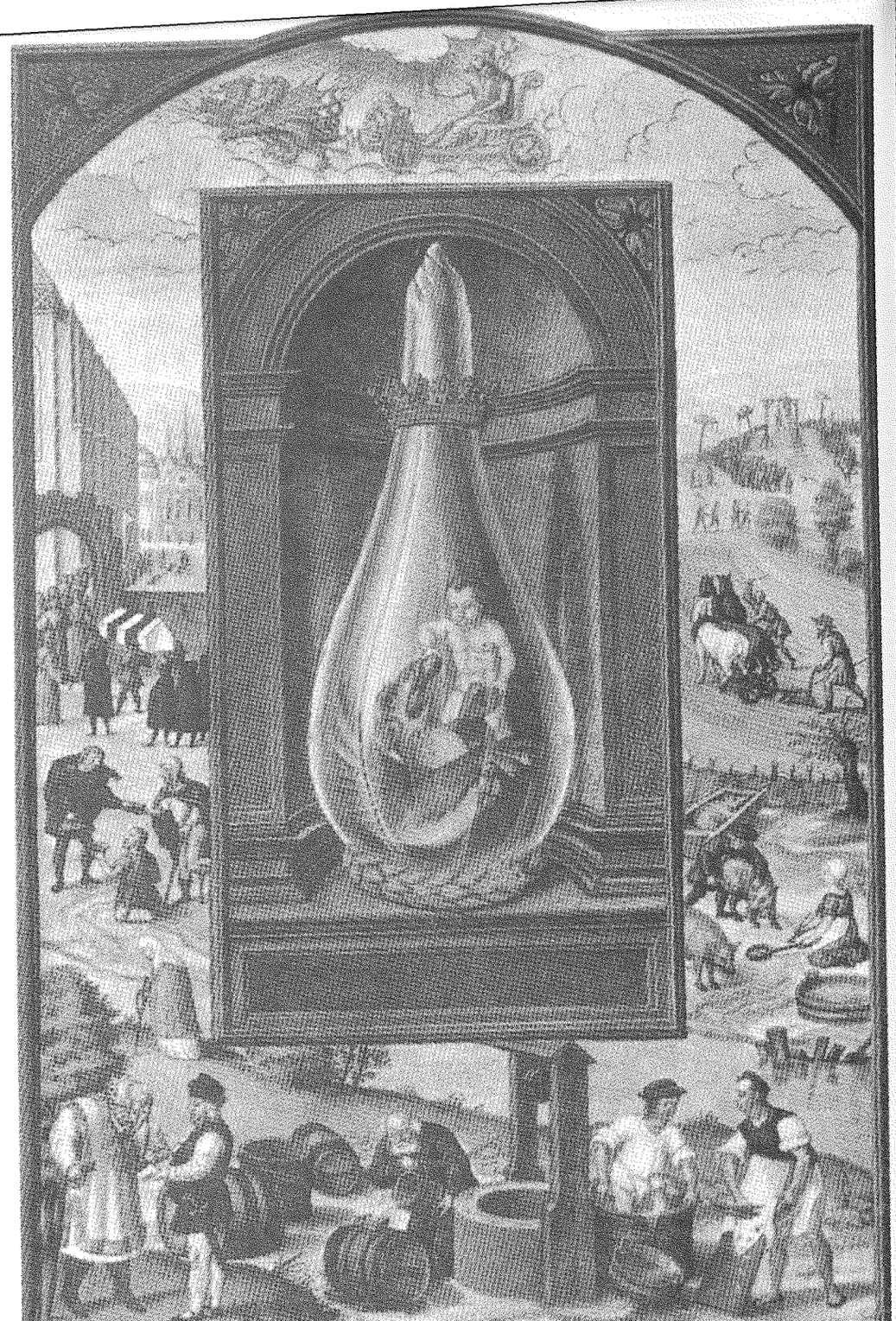

of the Father's amoral nature, he taught on the other hand a new image of God, namely that of a Loving Father in whom there is no darkness. This enormous antinomy needs some explanation. It needed the assertion that he was the Son of the Father, i.e., the incarnation of the Deity in man. As a consequence the sacrifice was a self-destruction of the amoral God, incarnated in a mortal body. Thus the sacrifice takes on the aspect of a highly moral deed, of a self-punishment, as it were.

Inasmuch as Christ is understood to be the second Person of the Trinity, the self-sacrifice is the evidence for God's goodness. At least so far as human beings are concerned. We don't know whether there are other inhabited worlds where the same divine evolution also has taken place. It is thinkable that there are many inhabited worlds in different stages of development where God has not yet undergone the transformation through incarnation. However that may be, for us earthly beings the incarnation has taken place and we have become participants in the divine nature and presumably heirs of the tendency towards goodness and at the same time subject to the inevitable self-punishment. As Job was not a mere spectator of divine unconsciousness but fell a victim to this momentous manifestation, in the case of incarnation we also become involved in the consequences of this transformation. Inasmuch as God proves His goodness through self-sacrifice He is incarnated, but in view of His infinity and the presumably different stages of cosmic development we don't know of, how much of God—if this is not too human an argument—has been transformed? In this case it can be expected that we are going to contact spheres of a not yet transformed God when our consciousness begins to extend into the sphere of the unconscious. There is at all events a definite expectation of this kind expressed in the "Evangelium Aeternum" of the Revelations containing the message: Fear God!

Although the divine incarnation is a cosmic and absolute event, it only manifests empirically in those relatively few individuals capable of enough consciousness to make ethical decisions, i.e., to decide for the Good. Therefore God can be called good only inasmuch as He is able to manifest His goodness in individuals. His moral quality depends upon individuals. That is why He incarnates. Individuation and individual existence are indispensable for the transformation of God the Creator.[2]

Let us examine this passage. Here Jung gives a psychological interpretation of the Christian myth and explains how that myth applies to modern man. However the statement is so condensed that it requires both commentary and amplification to make it generally accessible. I would draw your attention particularly to the statement, "it can be expected that we are going to contact spheres of a not yet transformed God when our consciousness begins to extend into the sphere of the unconscious." This remark is the source of the title for this paper.

As Jung demonstrates in *Answer to Job*, Yahweh is an unpredictable and lawless God who often falls into fits of rage and jealousy. The Old Testament documents this fact thoroughly and it is demonstrated empirically to anyone who has an encounter in depth with the objective psyche. According to the symbolism of the Christian myth, Christ's sacrifice changed the nature of Yahweh. By offering himself as an object upon which the divine wrath can vent itself, Christ proclaims a benevolent God of love and

brings redemption to man from the wrathful God. Like a heroic soldier who throws himself upon a live grenade and thereby rescues his company at the cost of his own life, so Christ allows himself to be blasted by the wrath of God in order to redeem his fellow men. This sacrificial act not only redeems man but also transforms Yahweh. With his explosive rage spent by the innocent victim's voluntary acceptance of it, Yahweh is transformed into a God of love through the example of a loving man.

The situation is complicated by the fact that Christ is not only a man but also is considered to be the son of God. Thus Christ's self-sacrifice is simultaneously God's sacrifice of himself, or, as Jung says, "a self-destruction of the amoral God, incarnated in a mortal body." It seems as though God can undergo transformation only by being incarnated in man. He needs a mirror of himself in mortal form to bring the consciousness required for change. And what mortal can serve that mighty aim but one who perceives himself as a son of God, i.e., an agent of divinity? In other words, the ego is given the strength and purpose to stand against the primitive Self through awareness of its sonship with the Self which confers a sense of partnership in the mutual process of transformation.

The theme of the transformation of God did not first appear with the advent of Christ. As Jung has demonstrated, Job's encounter with Yahweh brought about such a transformation.[3] The Old Testament also provides us with other examples of the transformation of God through his encounter with conscious man. In Genesis Yahweh is contemplating the destruction of Sodom and Gomorrah. Abraham exhorts God to be just in these words:

> "Are you really going to destroy the just man with the sinner? Perhaps there are fifty just men in the town. Will you really overwhelm them, will you not spare the place for the fifty just men in it? Do not think of doing such a thing: to kill the just man with the sinner, treating just and sinner alike! Do not think of it! Will the judge of the whole earth not administer justice?" Yahweh replied, "If at Sodom I find fifty just men in the town, I will spare the whole place because of them."
>
> Abraham replied, "I am bold indeed to speak like this to my Lord, I who am dust and ashes. But perhaps the fifty just men lack five: will you destroy the whole city for five?" "No," he replied, "I will not destroy it if I find forty-five just men there." Again Abraham said to him, "Perhaps there will only be forty there." "I will not do it," he replied, "for the sake of the forty."
>
> Abraham said, "I trust my Lord will not be angry, but give me leave to speak: perhaps there will only be thirty there." "I will not do it," he replied, "if I find thirty there." He said, "I am bold indeed to speak like this, but perhaps there will only be twenty there." "I will not destroy it," he replied, "for the sake of the twenty." He said, "I trust my Lord will not be angry if I speak once more: perhaps there will only be ten." "I will not destroy it," he replied, "for the sake of the ten." —Genesis 18:23–32 (Jerusalem Bible)

As a result of this encounter, a righteous remnant, Lot and his family, are rescued from the doomed city of Sodom.

In Numbers Yahweh is enraged at the rebellion of the Israelites and threatens to destroy the entire nation by pestilence. Moses remonstrates successfully in the following passage:

> Moses answered Yahweh:
> "But the Egyptians already know that you, by your own power, have brought this people out from their midst. They have said as much to the inhabitants of this country. They already know that you, Yahweh, are in the midst of this people, and that you show yourself to them face to face; that it is you, Yahweh, whose cloud stands over them, that you go before them in a pillar of cloud by day and a pillar of fire by night. If you destroy this people now as if it were one man, then the nations who have heard about you will say, 'Yahweh was not able to bring this people into the land he swore to give them, and so he has slaughtered them in the wilderness.' No, my Lord! It is now you must display your power, according to those words you spoke, 'Yahweh is slow to anger and rich in graciousness, forgiving faults and transgression, and yet letting nothing go unchecked, punishing the father's fault in the sons to the third and fourth generation." In the abundance, then, of your graciousness, forgive the sin of this people, as you have done from Egypt until now." Yahweh said, "I forgive them as you ask." —Numbers 14:13–20 (Jerusalem Bible)

Most instructive of all is the mysterious account of the sacrifice of Isaac, also referred to as the *Akedah* or binding of Isaac.

> It happened some time later that God put Abraham to the test. "Abraham, Abraham," he called. "Here I am," he replied. "Take your son," God said, "your only child Isaac, whom you love, and go to the land of Moriah. There you shall offer him as a burnt offering, on a mountain I will point out to you."
>
> Rising early next morning Abraham saddled his ass and took with him two of his servants and his son Isaac. He chopped wood for the burnt offering and started on his journey to the place God had pointed out to him. On the third day Abraham looked up and saw the place in the distance. Then Abraham said to his servants, "Stay here with the donkey. The boy and I will go over there; we will worship and come back to you."
>
> Abraham took the wood for the burnt offering, loaded it on Isaac, and carried in his own hands the fire and the knife. Then the two of them set out together. Isaac spoke to his father Abraham, "Father," he said. "Yes, my son," he replied. "Look," he said, "Here are the fire and the wood, but where is the lamb for the burnt offering?" Abraham answered, "My son, God himself will provide the lamb for the burnt offering." Then the two of them went on together.
>
> When they arrived at the place God had pointed out to him, Abraham built an altar there, and arranged the wood. Then he bound his son Isaac and put him on the altar on top of the wood. Abraham stretched out his hand and seized the knife to kill his son.
>
> But the angel of Yahweh called to him from heaven. "Abraham, Abraham" he said. "I am here," he replied. "Do not raise your hand against the boy" the angel said. "Do not harm him, for now I know you fear God. You have not refused me your son, your only son." Then looking up, Abraham saw a ram caught by its horns in a bush. Abraham took the ram and offered it as a burnt-offering in place of his son.—Genesis 22:1–14 (Jerusalem Bible)

Embedded in this text I see a symbolic description of the process of the transformation of God. The clue to this interpretation is the fact that the divine name changes in the course of the account. At the beginning, the divine name is "*Elohim*," i.e., God. At the end of the story, when Abraham is restrained from sacrificing Isaac, the name used is Yahweh. From the standpoint of Biblical criticism, this means that two different documents (the E and J documents) have been combined to make the canonical text. However, from the standpoint of empirical psychology which reads the dream or scripture as it stands, it means that a transformation of the deity has occurred. The same thing is indicated by the fact that God has changed his mind and no longer wants Isaac to be sacrificed.

The text begins with the statement that God "put Abraham to the test." What is the nature of that test? Abraham was caught between two different levels of divine manifestation—a primitive God (*Elohim*) requiring human sacrifice, and a more differentiated and merciful God (Yahweh). "In Abraham's day the sacrifice of the firstborn was a common practice among the Semitic races, and was regarded as the most pleasing service which men could offer to their deities. It was the 'giving of their firstborn for their transgression, the first of their body for the sin of their soul.' Micah 6:7"[4] Abraham is in the fearful position of having to mediate between two developmental levels of deity. That is his test.

The primitive level of deity is represented by the ram which, according to legend, was grazing in Paradise before it was transported to the thicket on Mount Moriah.[5] The ram signifies unregenerate archetypal energy which must be extracted from the unconscious and sacrificed. Abraham is participating in a process of divine transformation by permitting himself to entertain murderous impulses against Isaac. This brings the ram-energy into consciousness where it can then be sacrificed under the aegis of the more differentiated aspect of God. Psychologically one might say that Abraham's test determined whether he was willing to risk a conscious encounter with his primitive affects in the faith that they are capable of transformation.

The Church Fathers considered Isaac to be a prefiguration of Christ. For instance, Augustine says that Isaac "himself carried to the place of sacrifice the wood on which he was to be offered up, just as the Lord himself carried His own cross." Also the ram "caught by the horns in the thicket: What then did he represent but Jesus, who, before He was offered up, was crowned with thorns by the Jews?"[6] According to this association, Yahweh's test of Abraham is to determine whether Abraham is willing to share Yahweh's later ordeal of sacrificing his son, Christ. Abraham is asked to participate in the tragic drama of divine transformation. He assents, allowing it to be said of Abraham as well as of Yahweh that he "loved . . . so much that he gave his only son." John 3:16 (Jerusalem Bible)

Before leaving Old Testament imagery I want to draw your attention to a remarkable passage in Ezekiel. Yahweh is speaking. He has been complaining to Ezekial about the sins of Israel and threatening to destroy

the nation in punishment. Then he says: "I have been looking for someone among them to build a wall and man the breach in front of me, to defend the country and prevent me from destroying it; but I have not found anyone. Hence I have discharged my anger on them; I have destroyed them in the fire of my fury." Ezekiel 22:30–31 (Jerusalem Bible)

From this we learn that Yahweh actively seeks a man who will stand up to his attack and defend the breach in the defensive boundaries of the ego. Yahweh is asking to be resisted in his wrathful, destructive side in order that his primitive aspect can undergo transformation. Luther quotes this passage from Ezekiel and adds that the strong hedge (or wall) is "the upright prayer of a godly Christian."[7] In psychological language this means that active imagination by an ego which is related to the Self will help to transform the primitive affects of the primordial psyche.

Certain figures in Greek mythology are also victims of the drama of divine transformation. Robert Graves gives us an example in the following account of the myth of Tantalus.

> Tantalus was the intimate friend of Zeus, who admitted him to Olympian banquets of nectar and ambrosia until, good fortune turning his head, he betrayed Zeus's secrets and stole the divine food to share among his friends. Before this crime could be discovered, he committed a worse. Having called the Olympians to a banquet on Mount Sipylus, or it may have been at Corinth, Tantalus found that the food in his larder was insufficient for the company and, either to test Zeus's omniscience, or merely to demonstrate his good will, cut up his son Pelops, and added the pieces to the stew prepared for them, as the sons of Lycaon had done with their brother Nyctimus when they entertained Zeus in Arcadia. None of the gods failed to notice what was on their trenchers, or to recoil in horror, except Demeter who, being dazed by her loss of Persephone, ate the flesh from the left shoulder.
>
> For these two crimes Tantalus was punished with the ruin of his kingdom and, after his death by Zeus's own hand, with eternal torment in the company of Ixion, Sisyphus, Tityus, the Danaids, and others. Now he hangs, perennially consumed by thirst and hunger, from the bough of a fruit-tree which leans over a marshy lake. Its waves lap against his waist, and sometimes reach his chin, yet whenever he bends down to drink, they slip away, and nothing remains but the black mud at his feet; or, if he ever succeeds in scooping up a handful of water, it slips through his fingers before he can do more than wet his cracked lips, leaving him thirstier than ever. The tree is laden with pears, shining apples, sweet figs, ripe olives and pomegranates, which dangle against his shoulders; but whenever he reaches for the luscious fruit, a gust of wind whirls them out of his reach.
>
> Moreover, an enormous stone, a crag from Mount Sipylus, overhangs the tree and eternally threatens to crush Tantalus's skull.[8]

Tantalus was admitted into fellowship with the Gods, i.e., he represents an ego which has made intimate contact with the transpersonal psyche and has become privy to the secrets beyond the "epistemological curtain." This makes him a participant in the drama of divine transformation. Like Isaac, he is caught between two successive stages in the evolution of God. Zeus

is in a state of transition out of cannibalism. Reading between the lines of the myth which comes down to us in a late recension, we can make out the outlines of a primitive deity who requires human sacrifice and whose food is human flesh. The flesh of Pelops serves as divine ambrosia! A symbolic parallel is the flesh of Christ which constitutes the Eucharistic feast of the Mass.

Tantalus, having feasted with the gods, knows their secret menu and offers it to them. The gods, perceiving their cannibalistic shadow in the mirror of their human counterpart, recoil in horror and project their newly-perceived shadow onto Tantalus. Tantalus thus becomes the scapegoat of the gods, an instrument for the increase of divine consciousness, at the cost of his own torment.

The punishment of Tantalus is to be perpetually tantalized. His desire is forever excited and forever denied. This image of simultaneous arousal and frustration has a precise parallel in alchemy. In *Splendor Solis* by Solomon Trismosin, the stages of the transformation process are depicted in a series of seven pictures representing the sealed and crowned *Vas Hermetis*. The first picture shows a sealed vessel within which is a fiery dragon tended by a naked child or homunculus. In the child's right hand is a bottle from which he is pouring water down the dragon's throat. In his left hand is a bellows with which he is fanning the flame. (Plate XII). The text speaks of opening the holes and cracks of the earth "to receive the influence of Fire and Water."[9] The picture illustrates the operation of the opposites, fire and water being applied simultaneously. This is exactly what happens to Tantalus; his desire is simultaneously inflamed and extinguished. The primitive, desirous aspect of the transpersonal psyche collides with the spiritual principle of restraint and self-denial, and Tantalus becomes a living crucible for the transformation of God.

Another example is Sisyphus, whose name means "the very wise one" or perhaps "divinely wise."[10] His story is as follows. One day Zeus abducted Aegina, daughter of the river god, Asopus. He took her to the isle of Oenone where he raped her. Sisyphus happened to witness this event and he gave the information to Asopus in return for a spring of fresh water, the Peirene spring. For revealing divine secrets "Sisyphus was given an exemplary punishment. The Judges of the Dead showed him a huge block of stone—identical in size with that into which Zeus had turned himself when fleeing from Asopus—and ordered him to roll it up the brow of a hill and topple it down the farther slope. He has never yet succeeded in doing so. As soon as he has almost reached the summit, he is forced back by the weight of the shameless stone, which bounces to the very bottom once more; where he wearily retrieves it and must begin all over again, though sweat bathes his limbs, and a cloud of dust rises above his head."[11]

It is Sisyphus's knowledge of the nature of Zeus that harnesses him to his perpetual burden. The account I have quoted explicitly identifies the stone of Sisyphus with Zeus. The same conclusion can be extracted from

another tradition. According to Graves, "Sisyphus's 'shameless stone' was originally a sun-disk, and the hill up which he rolled it is the vault of heaven; this made a familiar enough icon. The existence of a Corinthian Sun cult is well established: Helios and Aphrodite are said to have held the acropolis in succession, and shared a temple there (Pausanias: ii 4.7). Moreover, Sisyphus is invariably placed next to Ixion in Tartarus, and Ixion's fire-wheel is a symbol of the sun."[12]

Zeus and Helios are alternative images for deity. In either case, mortal Sisyphus is burdened with a task beyond his power to consummate. Because he has seen God, Sisyphus becomes a carrier of the divine burden. He saw Zeus as kidnapper and rapist, and it was this insight into divine darkness that imposed the intolerable burden upon him. Sisyphus's consciousness of God had the effect of an incarnation. As mover of the sun, Sisyphus shares the task of the creator in bringing forth the light. God is incarnated in Sisyphus and in the midst of his torture, Sisyphus participates in the transformation of God. He enhances the light (rolls the sun disk) by carrying awareness of the darkness of God.

The transformation of God is also the secret and essential meaning of alchemy. The *prima materia* which was to be transformed into the Philosophers' Stone by the alchemical process was sometimes identified explicitly with God.[13] An occasional test even draws a parallel between the alchemical transformation and the passion of Christ. An outstanding example follows:

> And firstly it is here to be noted, that the Sages have called this decomposed product, on account of its blackness (Cant. 1), the raven's head. In the same way Christ (Isa. 53) had no form nor comeliness, was the vilest of all men, full of griefs and sicknesses, and so despised that men even hid their faces from him, and he was esteemed as nothing. Yea, in the 22nd Psalm [AV] he complains of this, that he is a worm and no man, the laughing-stock and contempt of the people; indeed, it is not unfitly compared with Christ when the putrefied body of the Sun lies dead, inactive, like ashes, in the bottom of the phial, until, as a result of greater heat, its soul by degrees and little by little descends to it again, and once more infuses, moistens, and saturates the decaying and all but dead body, and preserves it from total destruction. So also did it happen to Christ himself, when at the Mount of Olives, and on the cross, he was roasted by the fire of the divine wrath (Matt. 26, 27), and complained that he was utterly deserted by his heavenly Father, yet none the less was always (as is wont to happen also to an earthly body through assiduous care and nourishing) comforted and strengthened (Matt. 4, Luke 22) and, so to speak, imbued, nourished, and supported with divine nectar; yea, when at last, in his most sacred passion, and at the hour of death, his strength and his very spirit were completely withdrawn from him, and he went down to the lowest and deepest parts below the earth (Acts 1, Eph. 1, I Peter 3), yet even there he was preserved, refreshed, and by the power of the eternal Godhead raised up again, quickened, and glorified (Rom. 14), when finally his spirit, with its body dead in the sepulchre, obtained a perfect and indisoluble union, through his most joyful resurrection and victorious ascension into heaven, as Lord and Christ (Matt. 28) and was exalted (Mark 16) to the right hand of his Father; with whom through the power and virtue

of the Holy Spirit as true God and man he reigns and rules over all things in equal power and glory (Ps. 8), and by his most powerful word preserveth and upholdeth all things (Hebr. 1) and maketh all things one (Acts 17). And this wondrous Union and divine Exaltation angels and men, in heaven and on earth and under the earth (Philipp. 2, I Peter 1) can scarce comprehend, far less meditate upon, without fear and terror; and his virtue, power, and roseate Tincture is able even now to change, and tint, and yet more, perfectly to cure and heal us sinful men in body and soul: of which things we shall have more to say below . . . Thus, then, we have briefly and simply considered the unique heavenly foundation and corner-stone Jesus Christ, that is to say, *how he is compared and united with the earthly philosophical stone of the Sages, whose material and preparation, as we have heard, is an outstanding type and lifelike image of the incarnation of Christ.*[14]

Note that this text equates the creation of the Philosophers' Stone with the incarnation of God in Christ. From here it is but a step to the equation of individuation with divine incarnation. The passage quoted links the alchemical procedure with the torturous ordeal of Christ. We have already noted that Tantalus and Sisyphus endured torture as a consequence of their knowledge of deity. Another example of the connection between torture and transformation is found in the *Visions of Zosimos*, a work of early Greek alchemy discussed by Jung. In these visions the alchemical transformation process is pictures as human torture. In a dream Zosimos encounters a figure who speaks to him as follows:

> "I am Ion, the priest of the inner sanctuaries, and I submit myself to an unendurable torment. For there came one in haste at early morning, who overpowered me, and pierced me through with the sword, and dismembered me in accordance with the rule of harmony. And he drew off the skin of my head with the sword, which he wielded with strength, and mingled the bones with the pieces of flesh, and caused them to be burned on the fire of the art, till I perceived by the transformation of the body that I had become spirit. And that is my unendurable torment." And even as he spoke thus, and I held him by force to converse with me. his eyes became as blood. And he spewed forth all his own flesh. And I saw how he changed into the opposite of himself, into a mutilated anthroparion, and he tore his flesh with his own teeth, and sank into himself.[15]

Other images in the text include boilings, burnings, and dismemberments for the purpose of turning "body into spirit" and to "make the eyes clairvoyant and raise the dead." I refer to this grisly text because it is an alchemical parallel to the tortured figures of Greek myth and also because Jung gives us an explicit comment on the meaning of Zosimos' torture dreams. He writes:

> The drama shows how the divine process of change manifests itself to our human understanding and how man experiences it—as punishment, torment, death, and transfiguration. The dreamer describes how a man would act and what he would have to suffer if he were drawn into the cycle of the death and rebirth of the gods, and what effect the *deus absconditus* would have if a mortal man should succeed by his "art" in setting free "the guardian of the spirits" from his dark dwelling.[16]

Jung was such a mortal man who succeeded by his art in setting free the guardian of the spirits from his dark dwelling and he suffered the torture of that accomplishment. "When he was once asked how he could live with the knowledge he had recorded in *Answer to Job*, he replied 'I live in my deepest hell, and from there I cannot fall any further.' "[17]

A dream has come to my attention that is relevant to our theme. It was dreamt by a woman who was later to become a Jungian analyst: *A young boy is in his father's laboratory stealing secrets. He is quiet and deadly serious. The laboratory is in semidarkness, but the boy knows where to go to get what he wants. The father discovers the boy and punishes him by burying him alive. The father then sits beside the grave and awaits the time when the boy can be let out of his earth-grave. (This takes place on a kind of dark lunar landscape.) The father will only allow himself to be seen only from the back. One cannot look at the face of the father.*

The son is then exhumed and sits in a semidark room at a desk. He has dark circles under his eyes and his young face is worn and tired, far beyond his years. The father and son are strangely connected. It is as if this drama of stealing and burial has occurred many, many times. It seems to be as hard on the father as it is on the son. Each knows that it will occur again. Each has to endure it.

This dream is an interesting combination of the themes of Prometheus, Christ, and modern science. Like Prometheus, the son in the dream is stealing secrets from the father; like Christ, he is punished by burial and then resurrected; and like a modern scientist his theft of Nature's secrets takes place in a laboratory, i.e., by means of the empirical attitude.

The image of Prometheus' stealing the divine fire for the benefit of man, then enduring the eternal punishment of being chained to a rock and having his liver fed upon daily by the eagle of Zeus is central to the enterprise of Western consciousness. Like Tantalus and Sisyphus, Prometheus came into possession of divine secrets. Unlike Tantalus and Sisyphus, Prometheus' acquisition of secret knowledge was deliberate, and signifies the willful ego's striving for consciousness.

At the time of the genesis of the Prometheus myth—perhaps four thousand years ago—taking on the divine burden was conceived as a crime against God. Now, today, it becomes possible for modern man to open himself to the divine influx for the purpose of serving God rather than stealing from him. Thus Jung writes in a letter: "Can man stand a further increase of consciousness? . . . Is it really worthwhile that man should progress morally and intellectually? Is that gain worth the candle? That's the question. . . . I confess that I submitted to the divine power of this apparently unsurmountable problem and I consciously and intentionally made my life miserable, because I wanted God to be alive and free from

the suffering man has put on him by loving his own reason more than God's secret intentions.''[18]

This statement of Jung's would correspond to Prometheus' deciding to steal fire from Zeus not for the benefit of man but because Zeus was suffering from the burdensome weight of too much fire and needed human assistance to carry the tormenting load. In fact this *is* Jung's vision of the nature of things. As he says in the letter to Elined Kotschnig, ''It can be expected that we are going to contact spheres of a not-yet-transformed God when our consciousness begins to extend into the sphere of the unconscious.''[19] And, since it is man's task to become more and more conscious,[20] he is therefore drafted into participation in the divine drama of God's transformation.

The dream concerns the theme of God's transformation. Father and son refer to God and man or Self and ego. The father's laboratory is the world, within and without—the world as nature and the world as history. The son is human consciousness carried by the individual ego who must make the world an object of knowledge, i.e., steal divine secrets. There is punishment, i.e., pain, accompanying this action. The image of burial in the earth is reminiscent of the Gnostic myth of Sophia's descent into matter whereby light penetrates the darkness. It is a *coagulatio* symbol[21] which alludes to the process of incarnation. The transpersonal, archetypal factor takes on earthiness and is entombed in flesh, i.e., manifests in an individual ego. Just as Prometheus is fixed to the earth by being chained to the rock, so the son in the dream is buried in the earth. Experientially this refers to the fact that each new conscious insight carries with it a new responsibility which weighs one down. Awareness is depressing, it buries one in the earth. Nietzsche expresses this fact in his poem ''Between Birds of Prey:''

> Encaved within thyself,
> Burrowing into thyself,
> Heavy-handed,
> Stiff,
> A corpse—
> Piles with a hundred burdens,
> Loaded to death with thyself,
> A knower!
> Self-knower! The wise Zarathustra!
> You sought the heaviest burden
> And found yourself.[22]

As Jung says, the ''heavy burden the hero carries is *himself*, or rather *the* self, his wholeness, which is both God and animal—not merely the empirical man, but the totality of his being, which is rooted in his animal nature and reaches out beyond the merely human towards the divine.''[23]

Thus, in the dream, after each theft of a secret (increase of consciousness), the son is buried in the earth (weighed down with the burden of responsibility that the new consciousness imposes). The dream states that this is a necessary and repeated process. Father and son are parts of a perpetual, cyclic drama of theft, burial, and resurrection. The purpose of this sequence is the progressive transfer and realization of latent consciousness and responsibility from the father to the son, which is equivalent to the incarnation of God in the human ego. Motivated by the autonomous urge to individuation (the Holy Ghost), the ego must strive to know the Self and to realize it consciously. As Jung says, ''[Individuation] . . . means practically that he [man] becomes adult, responsible for his existence, knowing that he does not only depend on God but that God also depends on man.''[24]

In the Book of Job Yahweh says, ''Behold now behemoth . . . he is the chief of the ways of God.'' Job 40:15; 19 (AV). And again, ''Canst thou draw out leviathan with an hook? . . . Shall the companions make a banquet of him?'' (Job 41:1; 6 AV). Behemoth and Leviathan represent the primordial psyche, what Jung calls ''the not-yet-transformed God.'' According to Jewish legend, the flesh of Behemoth and Leviathan will be served at the messianic banquet. A midrash says, ''In that hour the Holy One, blessed be He, will set out tables and slaughter Behemoth and Leviathan . . . and prepare a great banquet for the pious. . . . And the Holy One, blessed be He, will bring them wine that was preserved in its grapes since the six days of creation. . . . And he brings all the fine things of the Garden of Eden.''[25]

The messianic age signifies psychologically the coming of the Self, the achievement of individuation. As the legend puts it, the primordial psyche becomes food for the pious. In other words, it will be transformed and humanized as it is *assimilated* by the ego under the guidance of the Self.

Another image of the mastering of Leviathan is found in certain medieval representations which picture Christ on the cross as the bait on God's fishing line which catches Leviathan.[26] This is another symbol of the ''pious'' ego which, like Christ, willingly exposes itself to the primordial psyche for the purpose of transforming it. Such an ego is undergoing individuation and is an example of continuing incarnation.

Another dream relevant to our subject is that of a woman painter who was in the process of committing herself to her artistic vocation. *I am with a few people and we are suddenly startled to see a gigantic bird overhead. His wingspread is enormous—twenty to thirty feet. As he swoops down low we are in his awesome shadow. This bird has numbers on his wing, and I know that he belongs to a man who will be very distressed that he has flown away. We must capture him and return him to the man. The bird lands on the ground—not afraid of us. One man picks up his hind hoof and begins tapping the dirt out of it (the way one does to a horse). This hoof is no ordinary hoof, it is inlaid with jewels; that is why it is being cleaned. Later a freight train comes by and we are able to load the huge bird aboard*

the train for his trip home. We have sedated him to make the trip easier, and he is carefully secured.

This dream associates to Gabriel's Annunciation to the Virgin Mary. "The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God." Luke 1:35 (AV). The great bird is clearly the Holy Ghost manifested as the dreamer's creative genius. The dreamer is overshadowed by the awesome bird just as Mary is overshadowed by the "power of the Highest." The dream has some interesting variations from the Biblical Annunciation. In contrast to the angel Gabriel, the bird is lost and its owner (presumably God) is distressed by its absence. Under the circumstances, human help is needed to capture the bird and to transport it back to its home.

This dream has a collective as well as a personal significance. The Holy Ghost, the autonomous transpersonal spirit that connects man with God, has been lost by modern man. Like the Gnostic Sophia, it has fallen into the darkness of matter. This explains the image of the great bird in need of help. Like a member of an endangered species, it must be caught, restrained, sedated, and transported to a more favorable habitat. Asleep and constrained within mortal flesh, the Holy Spirit is being carried to its goal. The dream reverses the usual imagery in which the autonomous spirit is the active guide and inspiration of man. It plays a modern variation on the traditional theme. The Holy Spirit, which has lost its sacred connotations during its descent into matter, must now be rescued by the conscious ego and restored to its rightful connection with God.

Still another dream by the same dreamer reveals another side of the incarnation phenomenon. *I am standing with a man outdoors in a city. From a construction site a few blocks away we suddenly hear an enormous explosion. A huge, black, metal ring is thrust up into the sky by the blast and then comes hurtling back down. It is so large that I know its impact wherever it lands will kill many people. We hear the terrible crash and I cry as I feel this sudden tragedy.*

This dream also can be seen as a collective dream. The explosive emergence of the great black ring represents a collective phenomenon we are currently witnessing, namely, the birth of the dark Self out of the earthly efforts of man. Ours is a time of great promise and great peril. As the dream indicates, proximity to such an explosive event is dangerous. One may be crushed under the wheel of the Juggernaut. The danger is greater the more psychologically naive one is. For us an adequate knowledge of the psyche is probably a matter of life and death. If the emergent God that wants to be born in man is not humanized and transformed by a sufficient number of conscious individuals, its dark aspect can destroy us.

As it gradually dawns on people, one by one, that the transformation of God is not just an interesting idea but is a living reality, it may begin to function as a new myth. Each individual who recognizes this myth as his own personal reality will put his life in the service of this process. Such an individual offers himself as a vessel for the incarnation of deity and thereby promotes the on-going transformation of God by giving him human manifestation. Such an individual will experience his life as meaningful and will be an example of Jung's statement: "The indwelling of the Holy Ghost, the third Divine Person, in man, brings about a Christification of many."[27]

NOTES

1. *C.G. Jung Letters*, II, eds., G. Adler, *et. al.*, Bollingen Series, XCV:2 (Princeton: Princeton University Press, 1975), II. 312.
2. Ibid., pp. 313f.
3. Jung, *Psychology and Religion: West and East*, CW 11, par. 640.
4. J.R. Dummelow, *The One Volume Bible Commentary* (New York: Macmillan Publishing Co., 1973), p. 22.
5. Erich Wellisch, *Isaac and Oedipus* (London: Routledge & Kegan Paul, 1954), p. 70.
6. Augustine, *City of God*, XVI, 32.
7. *The Table Talk of Martin Luther*, ed., Thomas S. Kepler (Grand Rapids, Michigan: Baker Book House, 1979), p. 205.
8. Robert Graves, *The Greek Myths* (New York: George Braziller, Inc., 1957), II, 25f.
9. Solomon Trismosin, *Splendor Solis* (1582) (London: Kegan Paul, Tench, Trubner & Co., Ltd. rpt.; n.d.), p. 34.
10. Jane Harrison, *Prolegomena to the Study of Greek Religion*, 3rd ed. (Cambridge: Cambridge University Press, 1922), p. 608.
11. Graves, *op. cit.*, I, 218.
12. Ibid., 219.
13. C.G. Jung, *Psychology and Alchemy*, CW 12, par. 431; *Practice of Psychotherapy*, CW 16, par. 533 n.
14. Quoted in *Mysterium Coniunctionis*, CW 14, par. 485.
15. C.G. Jung, *Alchemical Studies*, CW 13, par. 86.
16. Ibid., par. 139.
17. Marie-Louise von Franz, *C.G. Jung: His Myth in Our Time* (New York: G.P. Putnam's Sons, 1975), p. 174.
18. Quoted in Gerhard Adler, "Aspects of Jung's Personality and Work," *Psychological Perspectives*, 1975 (Spring), p. 12.
19. *C.G. Jung Letters*, II, 314.
20. "Man's task is . . . to become conscious of the contents that press upward from the unconscious. Neither should he persist in his unconsciousness, nor remain identical with the unconscious elements of his being, thus evading his destiny, which is to create more and more consciousness." C.G. Jung, *Memories, Dreams, Reflections* (New York: Pantheon Books, 1963), p. 326.
21. Edward F. Edinger, "Psychotherapy and Alchemy IV: *Coagulatio*," *Quadrant*, 1979 (Summer), p. 25.
22. Quoted in C.G. Jung, *Symbols of Transformation*, CW 5, par. 459.
23. Ibid., par. 460.
24. *C.G. Jung Letters*, II, 316.
25. Raphael Patai, *The Messiah Texts* (New York: Avon Books, 1979), pp. 238f.
26. C.G. Jung, *Psychology and Alchemy*, CW 12, Fig. 28.
27. C.G. Jung, *Psychology and Religion: West and East*, CW 11, par. 758.

Depth Psychology As the New Dispensation: Reflections on Jung's *Answer to Job*

EDWARD F. EDINGER

[We] should bend to the great task of reinterpreting all the Christian traditions . . . [and since] it is a question of truths which are anchored deep in the soul . . . the solution of this task must be possible.

– C. G. Jung, *Answer to Job*, par. 754

IN THE SPRING of 1951 at the age of seventy-five in a sudden burst of inspiration during a febrile illness Jung wrote "a little essay (ca. 100 typed pages)."[1] It was virtually dictated to him from the unconscious, and as soon as it was completed his illness was over.[2] In July 1951 he writes, "If there is anything like the spirit seizing one by the scruff of the neck, it was the way this book came into being."[3] Two years later he described it this way.

"The book 'came to me' during the fever of an illness. It was as if accompanied by the great music of a Bach or a Handel. . . . I just had the feeling of listening to a great composition, or rather of being at a concert."[4] "The experience of the book was for me a drama that was not mine to control. I felt myself utterly the *causa ministerialis* of my book. It came upon me suddenly and unexpectedly during a feverish illness. I feel its content as the unfolding of the divine consciousness in which I participate, like it or not."[5]

In his old age, Jung remarked that he wished he could rewrite all of his books except this one. With this book he was completely satisfied.[6] The title of this book is *Answer to Job*.

At the outset, let me state candidly my appraisal of this book. In my opinion it has the same psychic depth and import as characterize the major scriptures of the world-religions. In accordance with the modern mind, it differs from these scriptures in its modesty of expression and in the objective consciousness that illuminates it. One should not be deceived by its personal, unpretentious style. It is this very quality that demonstrates its authenticity. Although he describes the most profound encounters between the ego and the archetypal psyche, Jung never falls into an identification with the archetype. His attitude is always that of the limited human ego, it is never inflated or grandiose. Although the style is modest, the content is of such depth as to be beyond our current power to assimilate. It lays the groundwork for a new world-view, a new myth for modern man, a new dispensation that connects man to the transpersonal psyche in a new way. In Jung's words, his insights "may well involve a tremendous change in the God-image."[7]

"*In confinio mortis* and in the evening of a long and eventful life a man will often see immense vistas of time stretching out before him. Such a man no longer lives in the everyday world and in the vicissitudes of personal relationships, but in the sight of many aeons and in the movement of ideas as they pass from century to century."[8]

In these words Jung describes John, the author of Revelation, but they apply also to Jung himself. As Jung engages himself with Job's ordeal, the centuries that separate the two men dissolve. Jung has quite literally given a definitive answer to Job's question, "Wherefore is light given to him that is in misery, and life unto the bitter in soul?" (Job 3:20 AV) This fact seems so evident to me that I do not consider it extravagant to link Jung with Job 19:25 "For I know that my redeemer liveth, and that he shall stand at the latter day upon the earth." (AV) These are the latter days and Jung's insight is indeed Job's redeemer.

The title of this paper speaks of a new dispensation, but there can be no question of a new dispensation as long as one is comfortably contained in the old one. Jung writes:

> I am not . . . addressing myself to the happy possessors of faith, but to those many people for whom the light has gone out, the mystery has faded, and

1 "In the spring I was plagued by my liver, had often to stay in bed and in the midst of this *misere* write a little essay (ca. 100 typed pages)." Letter of August 30, 1951. *C. G. Jung Letters*, eds., G. Adler and A. Jaffé (Princeton: Princeton Univ. Press, 1975), II, 21.

2 In a letter of May 1951 he says, "I have landed the great whale." *Letters*, II, 17 ff.

3 Ibid., II, 20.

4 Ibid., II, 116.

5 Ibid., II, 112.

6 Marie-Louise von Franz, *C. G. Jung: His Myth in Our Time* (New York: G. P. Putnam's Sons, 1975), p. 161.

7 *Jung Letters*, II, 118.

8 C. G. Jung, *Answer to Job* (Princeton: Princeton Univ. Press, 1973); also published in Jung, *Psychology and Religion: West and East*, CW 11, par. 717.

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> God is dead. For most of them there is no going back, and one does not know either whether going back is the better way. To gain an understanding of religious matters, probably all that is left us today is the psychological approach. That is why I take these thought-forms that have become historically fixed, try to melt them down again and pour them into moulds of immediate experience.[9]

The psychological approach to religious imagery is not available at any depth to one who is contained in a particular religious myth. Jung is quite explicit about this. "I do not write for believers who already possess the whole truth, rather for unbelieving but intelligent people who want to *understand* something. . . . The believer will learn nothing from my *Answer to Job* since he already has everything. I write only for unbelievers. . . . [One might inscribe inside the jacket of the book] 'Nothing here for the believing Christian.' "[10]

Since the Judeo-Christian myth is at the foundation of the Western psyche we are all believers to some extent, either consciously or unconsciously, i.e., we all have some residual psychic containment in that myth. This means that *Answer to Job* will be a cause of offense or misunderstanding for practically everybody.

I must make a distinction here between containment and relatedness. It is, of course possible to be related, indeed lovingly related, to a particular religion, church or religious community without being contained in it. Containment is an unconscious phenomenon of psychic identification. One can be contained in a religion just as he can be contained in a family or other collective group. He then has no individual, living relation to the numinous archetypes. Relatedness to a religion, however, means connecting with it out of one's individual numinous experience. In the latter case we have not a community of believers, but rather a community of knowers, or better, a community of individuals, each of whom is a carrier of the living experience of the Self.

Although Jung specifically states that he addresses those for whom God is dead, he also points out that the archetypal theme of the death of God is a part of the Christian myth. "Christ himself is the typical dying and self-transforming God."[11] Christ died but he was not to be found in his tomb. "Why seek ye the living among the dead? He is not here; he has risen." (Luke 24:5) Jung writes:

> The myth says he was not to be found where his body was laid. "Body" means the outward, visible form, the erstwhile but ephemeral setting for the highest value. The myth further says that the value rose again in a miraculous manner, transformed. It appears as a miracle, for, when a value disappears it always seems to be lost irretrievably. So it is quite unexpected that it should come back. The three days descent into hell during death describes the sinking

9 Ibid., par. 148.

10 *Jung Letters*, II, 197.

11 Jung, CW 11, par. 146.

> of the vanished value into the unconscious, where, by conquering the power of darkness, it establishes a new order, and then rises up to heaven again, that is, attains supreme clarity of consciousness. The fact that only a few people see the Risen One means that no small difficulties stand in the way of finding and recognizing the transformed value.[12]

In *Answer to Job* Jung submits the basic myth of the Western psyche to an intense conscious scrutiny never before done. He accepts the imagery as psychic reality and follows the implications of the images all the way to their conclusions. This has never been done before. As Jung says, "It is altogether amazing how little most people reflect on numinous objects and attempt to come to terms with them, and how laborious such an undertaking is once we have embarked upon it. The numinosity of the object makes it difficult to handle intellectually, since our affectivity is always involved. One always participates for or against . . . "[13] If one is a religious believer he will be afraid of acknowledging his unconscious doubt. If one has no religious beliefs he will be afraid to admit his sense of spiritual emptiness. These are the two most common sources of offense to the readers of *Answer to Job*. Either one is offended that Jung describes Yahweh so outrageously, in contradiction to the dogmatic God-image in which he believes, or, one is offended that Jung takes so seriously the primitive, anthropomorphic image of God that has long since been discredited by the rational intellect. I venture to assert that every person on first encounter with *Answer to Job* will be offended to some extent in either one or the other, or perhaps both, of these ways.

If one is gravely offended he will have nothing more to do with *Answer to Job* and that is proper since one man's meat can be another man's poison. If, however, one begins to reflect on how it is that this supposedly wise and gifted man can have such strange ideas he may be led to the discovery of the reality of the psyche. As Jung says, "What most people overlook or seem unable to understand is the fact that I regard the psyche as real."[14] This is the essential issue. The reality of the psyche has only been discovered in this century and very few people are yet aware of it. *Answer to Job* is written out of a profound awareness of this reality. Next to a personal analysis, the serious study of *Answer to Job* along with Jung's other writings is perhaps the best way to discover the reality of the psyche for oneself.

At the beginning of *Answer to Job* in a prefatory note Jung says, "I found myself obliged to deal with the whole [Job] problem, and I did so in the form of describing a personal experience, carried by subjective emotions. I deliberately chose this form because I wanted to

12 Ibid., par. 149.

13 *Answer to Job*, par. 735.

14 Ibid., par. 751.

avoid the impression that I had any idea of announcing an 'eternal truth.' The book does not pretend to be anything but the voice or question of a single individual." [15] The fact is that he *does* announce an eternal truth and I think he knew it. The statement is that of a very wise and canny man who knows how to approach and talk about the *numinosum*. *Answer to Job* is a psychological commentary on the entire Hebrew-Christian myth as it is enshrined in the Bible in both the Old and the New Testaments. The Bible contains highly numinous archetypal contents which are dangerous to approach under certain conditions. It is relatively safe only when one is functioning out of his unique individual wholeness. This accounts for Jung's prefatory statement and for the very personal, subjective approach which he uses throughout *Answer to Job*. Indeed, in this book Jung gives us an example of how to deal with the activiated unconscious. It must be engaged vigorously with all our powers of mind and heart.

The Bible is dangerous only for one who is aware of psychic reality. It is not dangerous for one who is embedded in a religious orthodoxy. In that case the powerful archetypal images, like wild animals, are safely caged behind the bars of the creed. The Bible is also safe when approached from a purely rational, intellectual standpoint as do the biblical scholars. In that case it is as if one studied pictures of Africa and its wild animals. But, if one is open to the unconscious and to psychic reality, then to approach the numinous contents of the Bible is like going on a real African safari and meeting the untamed powers of life face to face. Psychologically, the danger is inflation—to be eaten up by an archetype. The best protection is to be connected with one's wholeness, most definitely including his dark and guilty limitations. As Jung tells us, "In these circumstances it is well to remind ourselves of St. Paul and his split consciousness: on one side he felt he was the apostle directly called and enlightened by God, and, on the other side, a sinful man who could not pluck out the 'thorn in the flesh.' " [16] M. L. von Franz reports that when Jung "was once asked how he could live with the knowledge he had recorded in *Answer to Job*, he replied 'I live in my deepest hell, and from there I cannot fall any further.' " [17]

The central theme of *Answer to Job*, as of the Hebrew-Christian myth, is the relationship between man and Yahweh. Jung deals with this issue in terms of psychic reality and we will be able to understand him only if we know what Yahweh is as a psychic reality. The question is: What does Yahweh mean psychologically? In a 1933 seminar Jung made these remarks.

15 Ibid., Prefatory Note.

16 Ibid., par. 758.

17 Von Franz, *C. G. Jung*, p. 174.

> For the collective unconscious we could use the word God. . . . [But] I prefer not to use big words. I am quite satisfied with humble scientific language because it has the great advantage of bringing that whole experience into our immediate vicinity.
>
> You all know what the collective unconscious is, you have certain dreams that carry the hallmark of the collective unconscious: instead of dreaming of Aunt This or Uncle That, you dream of a lion, and then the analyst will tell you that this is a mythological motif, and you will understand that it is the collective unconscious. . . . This God is no longer miles of abstract space away from you in an extra-mundane sphere. This divinity is not a concept in a theological textbook, or in the Bible; it is an immediate thing, it happens in your dreams at night, it causes you to have pains in the stomach, diarrhea, constipation, a whole host of neuroses. . . . If you try to formulate it, to think what the unconscious is after all, you wind up by concluding that it is what the prophets were concerned with; it sounds exactly like some things in the Old Testament. There God sends plagues upon people, he burns their bones in the night, he injures their kidneys, he causes all sorts of troubles. Then you come naturally to the dilemma: Is that really God? Is God a neurosis? . . . Now that is a shocking dilemma, I admit, but when you think consistently and logically, you come to the conclusion that God *is* a most shocking problem. And that is the truth, God has shocked people out of their wits. Think what he did to poor old Hosea. He was a respectable man and he had to marry a prostitute. Probably he suffered from a strange kind of mother complex.[18]

Twenty-five years later, in 1958, he writes the following in an important letter to Morton Kelsey:

> The absence of human morality in Yahweh is a stumbling block which cannot be overlooked, as little as the fact that Nature, i.e., God's creation, does not give us enough reason to believe it to be purposive or reasonable in the human sense. We miss reason and moral values, that is, two main characteristics of a mature human mind. It is therefore obvious that the Yahwistic image or conception of the deity is less than that of certain human specimens: the image of a personified brutal force and of an unethical and non-spiritual mind, yet inconsistent enough to exhibit traits of kindness and generosity besides a violent power-drive. It is the picture of a sort of nature-demon and at the same time of a primitive chieftain aggrandized to a colossal size, just the sort of conception one could expect of a more or less barbarous society—*cum grano salis*.
>
> This image owes its existence certainly not to an invention or intellectual formulation, but rather to a spontaneous manifestation, i.e., to religious experience of men like Samuel and Job and thus it retains its validity to this day. People still ask: Is it possible that God allows such things? Even the Christian God may be asked: Why do you let your only son suffer for the imperfection of your creation? . . .
>
> This most shocking defectuosity of the God-image ought to be explained or understood. The nearest analogy to it is our experience of the unconscious: it is a psyche whose nature can only be described by paradoxes: it is personal as well as impersonal, moral and amoral, just and unjust, ethical and unethical, of cunning intelligence and at the same time blind, immensely strong and extremely weak, etc. This is the psychic foundation which produces the raw material for our conceptual structures. The unconscious is a piece of Nature

18 C. G. Jung, *The Visions Seminars* (Zurich: Spring Publications, 1976), II, 391.

> our mind cannot comprehend. It can only sketch models of a possible and partial understanding.[19]

In *Answer to Job* Jung writes,

> It is only through the psyche that we can establish that God acts upon us, but we are unable to distinguish whether these actions emanate from God or from the unconscious. We cannot tell whether God and the unconscious are two different entities. Both are border-line concepts for transcendental contents. But empirically it can be established with a sufficient degree of probability that there is in the unconscious an archetype of wholeness. . . . Strictly speaking, the God-image does not coincide with the unconscious as such, but with . . . [this] special content of it, namely the archetype of the self.[20]

Shortly before his death in 1961, Jung was asked by an interviewer about his idea of God. He replied, "To this day God is the name by which I designate all things which cross my willful path violently and recklessly, all things which upset my subjective views, plans and intentions and change the course of my life for better or worse." [21]

Summarizing all of these quotations, we can say that Yahweh as a psychic reality is a personification of the collective unconscious especially in its aspect of center and totality, the Self. It expresses itself in dreams and phantasies of an archetypal nature, in affects, instincts and intense energy-manifestations of all kinds, in psychic and somatic symptoms, and in its specific quality of "otherness" which goes contrary to the desires and expectations of the ego. Since the phenomena of synchronicity dissolve any definite boundary between inner and outer reality the unconscious can come to us from without as well as from within. Hence Jung can say, "God is reality itself." [22]

Answer to Job begins with an examination of Job's encounter with Yahweh. The Book of Job can be considered as the pivot of the Old Testament. Here for the first time Yahweh engages a man as an individual rather than as the representative of Israel, the collective nation. This book thus marks the transition from collective psychology to individual psychology, from the election of a people to the election of an individual who must now encounter the *numinosum* on his own without the supporting containment of identification with a nation or a creed. Jung obviously felt that his encounter with the unconscious paralleled Job's encounter with Yahweh, thus he writes, "The Western God-image is the valid one for me, whether I assent to it intellectually or not. I do not go in for religious philosophy, but am held in thrall, almost crushed, and defend myself as best I can. . . . My living thralldom . . . is local, barbaric, infantile and absymally unscientific." [23]

19 *Jung Letters*, II, 434.

20 *Answer to Job*, par. 757.

21 Interview published in *Good Housekeeping Magazine*, December 1961.

22 *Answer to Job*, par. 631.

23 *Jung Letters*, II, 33.

Jung was appalled by the way Yahweh treated Job, just as he must have been appalled at the torture which he, Jung, had to endure in his encounter with the unconscious. In a 1932 seminar he expresses himself vividly: "When Yahweh was to play a particularly bad stunt on Job, he held a meeting with the devil and they discussed what they could launch on that poor fellow on earth. It is just as if men had come together to deliberate what they could do to pester and tease a dog. It was exceedingly immoral but that was not seen then, or people would not have been so naive about it." [24]

By reliving Job's experience and by bringing to it a modern consciousness, Jung has discovered an astonishing new meaning of that experience. By standing his ground and remaining true to his own conscious judgement, Job did not succumb to the moral condemnation of his "comforters" and thus "created the very obstacle that forced God to reveal his true nature." [25] Since Job did not fall victim to the proposition that all good is from God and all bad from man, he was able to *see* God and recognize his behavior to be that "of an unconscious being who cannot be judged morally. Yahweh is a *phenomenon* and, as Job says, 'not a man. ' " [26] The result is that, because of his conscious awareness, the man Job is raised above Yahweh. And, "if Job gains knowledge of God, then God must also learn to know himself. It just could not be that Yahweh's dual nature should become public property and remain hidden from himself alone. Whoever knows God has an effect on him. The failure of the attempt to corrupt Job has changed Yahweh's nature." [27] "The encounter with the creature changes the creator." [28]

According to Rivkah Kluger, Jung once put it this way:

> In his great final speech God reveals himself to Job in all his frightfulness. It is as if he said to Job: "Look, that's what I am like. That is why I treated you like this." Through the suffering which he inflicted upon Job out of his own nature, God has come to this self-knowledge and admits, as it were, this knowledge of his frightfulness to Job. *And that is what redeems the man Job.* This is really the solution to the enigma of Job, that is, a true justification for Job's fate, which, without this background, would in its cruelty and injustice, remain an open problem. Job appears here clearly as a sacrifice, but also as the carrier of the divine fate, and that gives meaning to his suffering and liberation to his soul.[29]

24 Jung, *The Visions Seminars*. Privately distributed unpublished stenographic notes. Part VII (Autumn 1932), p. 16. This passage is not included in the two-volume edited version published by Spring Publications.

25 *Answer to Job*, par. 584.

26 Ibid., par. 600.

27 Ibid., par. 617.

28 Ibid., par. 686.

29 Rivkah Kluger, *Satan in the Old Testament* (Evanston, Ill.: Northwestern Univ. Press, 1967), p. 129.

Job is a sacrifice for Yahweh's developing consciousness, "the outward occasion for an inward process of dialectic in God."[30] Here we have a truly revolutionary realization, one that will surely take centuries to pass into general awareness.

As previously mentioned, Job is the pivotal book of the Old Testament. Considered psychologically, the Old Testament as a whole represents a vast individuation process unfolding in the collective psyche. Its pivotal crisis is Job and its culmination is the mandala vision of Ezekiel (Ezekiel 1). This vision is really a foundation-image of the Western psyche. How fundamental it is is indicated by the fact that Jung uses it as the basis for his most differentiated model of the Self described in *Aion*.[31] It is found in the first chapter of Ezekiel and reads as follows.

> As I looked, a stormwind came from the North, a huge cloud with flashing fire, from the midst of which something gleamed like electrum. Within it were figures resembling four living creatures that looked like this: their form was human, but each had four faces and four wings, and their legs went straight down, the soles of their feet were round. They sparkled with a gleam like burnished bronze.
>
> Their faces were like this: each of the four had the face of a man, but on the right side was the face of a lion, and on the left side the face of an ox, and finally each had the face of an eagle. Their faces [and their wings] looked out on all their four sides; they did not turn when they moved, but each went straight forward. [Each went straight forward; wherever the spirit wished to go, there they went; they did not turn when they moved.]
>
> Human hands were under their wings, and the wings of one touched those of another. Each had two wings spread out above so that they touched one another's while the other two wings of each covered his body. In among the living creatures something like burning coals of fire could be seen; they seemed like torches, moving to and fro among the living creatures. The fire gleamed, and from it came forth flashes of lightning.
>
> As I looked at the living creatures, I saw wheels on the ground, one beside each of the four living creatures. The wheels had the sparkling appearance of chrysolite, and all four of them looked the same: they were constructed as though one wheel were within another.
>
> They could move in any of the four directions they faced, with veering as they moved. The four of them had rims, and I saw that their rims were full of eyes all around. When the living creatures moved, the wheels moved with them; and when the living creatures were raised from the ground, the wheels also were raised. Wherever the spirit wished to go, there the wheels went, and they were raised together with the living creatures; for the spirit of the living creatures was in the wheels.
>
> Over the heads of the living creatures, something like a firmament could be seen, seeming like glittering crystal, stretched straight out above their heads.
>
> Beneath the firmament their wings were stretched out, one toward the other. [Each of them had two covering his body.] Then I heard the sound of their wings, like the roaring of mighty waters, like the voice of the Almighty. When they moved, the sound of the tumult was like the din of an army. [And when they stood still, they lowered their wings.]
>
> Above the firmament over their heads something like a throne could be seen, looking like sapphire. Upon it was seated, up above, one who had the appearance of a man. Upward from what resembled his waist I saw what gleamed like electrum; downward from what resembled his waist I saw what looked like fire; he was surrounded with splendor. Like the bow which appears in the clouds on a rainy day was the splendor that surrounded him. Such was the vision of the likeness of the glory of the Lord. (New American Bible)

30 *Answer to Job*, par. 587.

31 Jung, *Aion*, CW 9, ii, par. 410 ff. In a letter to James Kirsch Jung says, "The model of the self in *Aion* is based on the Ezekiel vision." *Letters*, II, 118.

This magnificent vision is the most differentiated image of the *numinosum* to be found in the Old Testament. Earlier versions of the *numinosum* which this vision echoes are the pillar of cloud by day and the pillar of fire by night (Exodus 13:21), the burning bush out of which Yahweh spoke to Moses (Exodus 3:2), and the cloud that hovered over the tabernacle (Exodus 40:34). The Ezekiel vision is a mandala, the type of symbolic image that marks the peak experience of the individuation process as it is observed in psychotherapy. We can thus consider this vision to have the same meaning in the collective individuation process of which the Old Testament is a record. It is the culmination of the Old Testament, psychologically understood, and the starting point for later Jewish mysticism[32] as well as much Cabbalistic speculation. The imagery of this vision was also taken over into Christian mandalas in which the four evangelists correspond to the four creatures of Ezekiel's vision and make up the four pillars of the throne of Christ. Now depth psychology, once again, uses this great visionary image as a model for the archetype of the Self.

Yahweh suffered a moral defeat in his encounter with Job and the unnoticed result was that man was elevated above Yahweh. This required Yahweh to "catch up" with man. God must now become man. He must incarnate. Jung describes how the vision of Ezekiel reveals the elevation of man. "The first great vision [of Ezekiel] is made up of two well-ordered compound quaternities, that is, conceptions of totality, such as we frequently observe today as spontaneous phenomena. Their *quinta essentia* is represented by a figure which has 'the likeness of a human form.' Here Ezekiel has seen the essential content of the unconscious, namely *the idea of the higher man* by whom Yahweh was morally defeated and who he was later to become."[33]

> Ezekiel grasped, in a symbol, the fact that Yahweh was drawing closer to man. This is something which came to Job as an experience but probably did not reach his consciousness. That is to say, he did not realize that his consciousness was higher than Yahweh's, and that consequently God wants to

32 Gershom Scholem, *Major Trends in Jewish Mysticism* (New York: Schocken Books, 1954), p. 44.

33 *Answer to Job*, par. 665.

become man. What is more, in Ezekiel we meet for the first time the title "Son of Man," which Yahweh significantly uses in addressing the prophet, presumably to indicate that he is a son of the "Man" on the throne and hence a prefiguration of the much later revelation in Christ.[34]

The term "Son of Man" which was applied to Enoch, to Ezekiel and to the Messiah is enigmatic. Jung says this about it: "Ezekiel witnesses the humanization and differentiation of Yahweh. By being addressed as the "Son of Man," it is intimated to him that Yahweh's incarnation and quaternity are, so to speak, the pleromatic model for what is going to happen, through the transformation and humanization of God, not only to God's son as foreseen from all eternity, but to man as such."[35]

This means that Ezekiel's vision which shows God in the form of a man, indicates that Yahweh has already undergone human incarnation in the pleroma, i.e., in the unconscious. Thus henceforth, the term Son of God will be synonymous with the term "Son of Man" since God has become man. Mankind is now caught up in the process of divine transformation. God has fallen into man and man has become a participant in the divine drama. This fact remained on the symbolic, projected level as long as the process was confined to one man (Christ) who was worshipped as divine. But now, with the psychological understanding of this imagery, the experience becomes available potentially to all individuals.

The lowering of the relative status of Yahweh was also picked up as a major theme in Gnosticism. Ialdabaoth, the Gnostic demiurge who created the world and was equated with Yahweh, is described in Gnostic texts as ignorant and conceited. According to one text he boasted, " 'I am Father and God and there is none above me,' . . . to which his mother (the lower Sophia) retorts, 'Do not lie Ialdabaoth: there is above thee, the Father of all, the First Man, and *Man* the Son of Man.' "[36] Jonas says, "This elevation . . . of 'Man' to a transmundane deity, prior and superior to the creator of the universe, or, the assigning of that name to such a deity, is one of the most significant traits of gnostic theology. . . . It signifies a new metaphysical status of man in the order of things."[37]

We encounter the same image of a primitive, unconscious God in need of enlightenment in modern dreams. For example a woman dreamed:

> *I am driving through the desert. There is a terrible, evil thing, a gorilla ape-man that is destroying people. I see some personal objects scattered about*

34 Ibid., par. 667.

35 Ibid., par. 686.

36 Irenaeus. I. 30.46. Quoted in Hans Jonas, *The Gnostic Religion*, 2nd ed. (Boston: Beacon Press, 1967), p. 134.

37 Ibid., p. 296 ff.

> *and fear that some people have had an encounter with the ape and have been destroyed. I feel safe in my car. Then I see "it" up ahead. I quickly lock the doors of my car and figure that I will drive around him and get away by sheer speed. When I see it approach rapidly and see that I cannot avoid it, I decide to crash into it and stun it and thus get away. But at the moment that we connect my car is turned all the way around and it grabs onto the car. Then something incredible happens: There is a blue light, a blue aura all around us and I hear a voice talking to me, but through a kind of mental telepathy. It is the ape talking directly to my mind. He is talking about God incarnated on earth, and about Christ and the true meaning of Christianity. The effect is as moving and powerful as I experience at times when I read the New Testament. I am amazed because I had seen "it" as the ultimate destructive force on earth and it turns out that it has some important messages. After the encounter I do not feel mortally threatened anymore. Maybe it wants to redeem me from my lowly unspiritual state–or perhaps it wants me to redeem him from the same!*

This profound dream pictures the current state of the ego of Western man *vis à vis* God. We are now about to encounter the dark side of God, the *deus absconditus*, which has been left out of account in our traditional formulations. And there is the hint that, in this encounter, God will need the help of man.

A man had this dream after reading *Answer to Job*. *I see a huge ape-like man without a neck–his huge head is attached directly to his shoulders. He was naked and was looking lasciviously at a woman. I feel that he must be trained so I ask him to put on his clothes. He expelled flatus loudly and left the room.* The ape-like man associated to Yahweh and also to an autistic boy of the dreamer's acquaintance. To connect such a dream with God is, of course, exceedingly offensive to the traditional viewpoint. And yet, this is the sort of shocking fact that we meet when we use the empirical method of exploring the psyche. As Jung says, "God *is* a most shocking problem."[38]

The idea of an unconscious God that needs man is exceedingly difficult for the traditional Western mind to accept. Even Jung's gifted pupil and colleague, Erich Neumann, was not able to accept it. In a 1959 letter to Jung he wrote, "What is creation for? The answer, that what shines only in itself when unreflected may shine in infinite variety, is age-old, but satisfies me."[39] To this Jung replies,

> Since a creation without the reflecting consciousness of man has no discernible meaning, the hypothesis of a latent meaning endows man with a cosmogonic significance, a true *raison d'etre*. If on the other hand the latent meaning is attributed to the Creator as part of a conscious plan of creation, the question arises: Why should the Creator stage-manage this whole phenomenal world since he already knows what he can reflect himself in, and why should he reflect himself at all since he is already conscious of himself? Why should he create alongside his own omniscience a second, inferior consciousness–

38 *The Visions Seminars*, II, 391.

39 Quoted by Jaffé, *The Myth of Meaning* (New York: G. P. Putnam's Sons, 1971), p. 143.

millions of dreary little mirrors when he knows in advance just what the image they reflect will look like?

After thinking all this over I have come to the conclusion being "made in the likeness" applies not only to man but also to the Creator: he resembles man or is his likeness, which is to say that he is just as unconscious as man or even more unconscious, since according to the myth of the *incarnatio* he actually felt obliged to become man and offer himself to man as a sacrifice.[40]

Another friend of Jung's provides a more painful example. Father Victor White, a Catholic priest, was unable to accept Jung's interpretation of Job. He expressed his criticism in a review of *Answer to Job* from which I shall quote because it illustrates the common phenomenon of containment in a religious faith combined with a reductive-personalistic attitude toward the psyche. Father White wrote:

> Is it profitable, or even sensible, to analyse a patient's gods without analysing the patient, or without even a glance at his case history? Can it be irrelevant to all that follows that, as the opening verses of the Book of Job tell us, Job is materially prosperous and spiritually complacent, that he "eschews" (the Hebrew means "turns aside from," "ignores") evil, that he is driving his children to drink, that he is anxiety-ridden with the suspicion that they precisely *blaspheme*, and that he is trying to ward off this anxiety with "continual"—seemingly obsessional—ritual? Is not the subsequent "prologue in heaven" clearly a reflection of this "prologue on earth"; the God-Satan split a projection of Job's own ego-shadow split? Can we treat the archetypal antics as "autonomous," independently of Job's disturbed and anxious ego? And is it not symptomatic of the same split of ego from shadow that, as Job intensifies his repressions, his wife-anima is sick and tired of his infantile piety, his "Satan" destroys his children, produces psychosomatic boils, and drives him to withdraw from life to the dung-hill? Is not the rationalistic talk with the three "friends" typical of the agony and futility of neurotic rationalization in the presence of unconscious, existential guilt, mistaken for moral guilt? . . . But most of all, I am driven to ask, what lesson, as a pupil in psychology, am I supposed to derive from it all? That we can legitimately transfer our personal splits and ills to our gods and archetypes, and put the blame on them? If so, of what greater use is psychology? Or indeed humanity's struggle for liberation from the tyranny of dark gods during the past three millenia? Or are the critics right who consider that Jungians have become so possessed by archetypes that they are in danger of abandoning elementary personal psychology altogether?[41]

This is a striking example of how talking about an archetypal image can constellate it in one's surroundings. By taking Job's side Jung has encouraged others to identify him with Job. Father White does this and then lives out the role of one of Job's "comforters" by chastising Jung. I would draw your attention in Father White's critique to the expressions, "his Satan" and "our gods and archetypes." These expressions reveal his personalistic misunderstanding of the archetypal psyche.

40 *Jung Letters*, II, 495.

41 *Journal of Analytical Psychology*, IV, (Jan. 1959), 77 ff.

This is inevitable in an individual for whom the archetypal psyche remains contained in a religious faith. In that case the archetypes are understood as metaphysical entities and have not yet appeared as *psychic* reality. For such a person psychic images can have only personal reference and religious images, at least the images of one's own religion, can have only metaphysical reference. God has not yet fallen into the psyche.

Jung replied to White's critical review in a letter. The letter is particularly gentle because Jung had just learned that Father White was suffering from an intestinal malignancy from which he died two months later at the age of fifty-eight.

> Now let us assume that Job is neurotic, as one can easily make out from the textual allusions: he suffers a regrettable lack of insight into his own dissociation. He undergoes an analysis of a sort, f.i. by following Elihu's wise counsel; what he will hear and what he will be aware of are the discarded contents of his personal subconscious mind of his shadow, but not the divine voice, as Elihu intends. You faintly insinuate that I am committing Elihu's error too, in appealing to archetypes first and omitting the shadow. *One cannot avoid the shadow* unless one remains neurotic, and as long as one is neurotic one has omitted the shadow. The shadow is the block which separates us most effectively from the divine voice. Therefore Elihu in spite of his fundamental truth belongs to those foolish Jungians, who, as you suggest, avoid the shadow and make for the archetypes, i.e., the "divine equivalents," which by the way are nothing but escape camouflage according to the personalistic theory.
>
> If Job succeeds in swallowing his shadow he will be deeply ashamed of the things which happened. He will see that he has only to accuse himself, for it is his complacency, his righteousness, his literal-mindedness, etc. which have brought all the evil down upon him. He has not seen his own shortcomings but has accused God. He will certainly fall into an abyss of despair and inferiority feeling, followed, if he survives, by profound repentance. He will even doubt his mental sanity: that he, by his vanity, has caused such an emotional turmoil, even a delusion of divine interference—obviously a case of megalomania.
>
> After such an analysis he will be less inclined than ever before [to think] that he has heard the voice of God. Or has Freud with all his experience ever reached such a conclusion? If Job is to be considered as a neurotic and interpreted from the personalistic point of view, then he will end where psychoanalysis ends, viz. in disillusionment and resignation, where its creator most emphatically ended too.
>
> Since I thought this outcome a bit unsatisfactory and also empirically not quite justifiable, I have suggested the hypothesis of archetypes as an answer to the problem raised by the shadow.[42]

Jung here expresses the crux of the matter. If the psychic images that express the *numinosum*—the supreme meaning and value of the psyche—are understood personalistically and reductively, the soul is destroyed and one is left with only disillusionment, resignation and despair. If, however, like Job, one does not succumb to the personalistic-reductive interpretation of his inner agony—an interpretation that tells

42 *Jung Letters*, II, 545. For a more candid comment see *Quadrant*, Winter 1975, pp. 17 ff.

him it is all his own fault—he may, like Job, be granted an experience of the *numinosum*. And that experience brings with it an awareness that the ego has a *reason* to exist, that it is needed for the *realization* of the Self. The personalistic-reductive attitude belongs to a naive, uninitiated, ego-centered consciousness that knows no other psychic center but its own. Jung says:

> All modern people feel alone in the world of the psyche because they assume that there is nothing there that they have not made up. This is the very best demonstration of our God-almighty-ness, which simply comes from the fact that we think we have invented everything psychical—that nothing would be done if we did not do it; for that is our basic idea and it is an extraordinary assumption. . . . Then one is all alone in one's psyche, exactly like the Creator before the creation. But through a certain training . . . something suddenly happens which one has not created, something objective, and then one is no longer alone. That is the object of . . . [certain] initiations, to train people to experience something which is not their intention, something strange, something objective with which they cannot identify. . . . This experience of the objective fact is all-important, because it denotes the presence of something which is not I, yet is still psychical. Such an experience can reach a climax where it becomes an experience of God.[43]

Job did not take personal blame or responsibility for his woes, but rather insisted that he was not the creator of everything that happened to him. Psychologically, this would correspond to an ego-attitude which does not identify with the phenomena of the objective psyche. Jung was once asked why patients chose to have certain psychological symptoms. He protested vigorously saying that was like asking a man who had been devoured by a crocodile why he chose that particular one to eat him.[44] When one has discovered the reality of the psyche he is spared such mistakes. Likewise, he will not subscribe to the dictum, "all good from God, all bad from man." As Jung says, this leads to "the absurd result that the creature is placed in opposition to its creator and a positively cosmic or daemonic grandeur in evil is imputed to man . . . it burdens him with the dark side of God."[45] In other words, man becomes God's scapegoat. Hints of this realization are to be found in the Bible. For instance in Psalm 51, the *Miserere*, which refers to David's guilt after being with Bathsheba, we read,

> Have mercy on me, O God, in your goodness,
> in your great tenderness wipe away my faults;
> wash me clean of my guilt,
> purify me from my sin.
> For I am well aware of my faults,
> I have my sin constantly in mind,

43 *The Visions Seminars*, I, 73.

44 Richard Evans, *Conversations with Carl Jung*, Insight Book (Princeton: D. Van Nostrands, 1964), p. 106.

45 *Answer to Job*, par. 739.

> having sinned against none other than you,
> having done what you regard as wrong.
> That you may be found just when you pass sentence on me,
> blameless when you give judgement. (1-4 Jerusalem Bible alt. rdg.)

In this passage, the astonishing realization is dawning that God is justified by man. Speaking in psychological terms, the ego takes responsibility for the evil promptings of the Self in order that it (the Self) may be transformed.

A similar idea was expressed by Omar Khayyam in the 11th century.

> Oh Thou, who didst with pitfall and with gin
> Beset the Road I was to wander in,
> Thou wilt not with Predestined Evil round
> Enmesh, and then impute my Fall to Sin!
>
> Oh Thou, who Man of baser Earth didst make,
> And e'en with Paradise devise the Snake:
> For all the Sin wherewith the Face of Man
> Is blacken'd—Man's forgiveness give—and take![46]

Another aspect of Jung's revolutionary realization is his interpretation of the myth of incarnation. Since Yahweh had suffered a moral defeat by Job, man was elevated above God and God must therefore become that superior creature, man. In Jung's words, "the immediate cause of the incarnation lies in Job's elevation, and its purpose is the differentiation of Yahweh's consciousness."[47] This differentation is evidenced by the complete *separatio* that Yahweh undergoes with the advent of Christ. His two sides represented by his good son, Christ, and his evil son, Satan, are totally separated, indeed dissociated, from each other. Christ becomes identical with Yahweh through the doctrine of the *homoousia* while Satan is cast out of heaven and thus condemned to live the life of a dissociated, autonomous complex. Herein lies the reason for Jung's observation that Yahweh's incarnation in Christ is incomplete. It left out of account Yahweh's dark side. This is reflected in the myth of the immaculate conception and the everlasting virginity of Mary. Jung writes:

> Her freedom from original sin sets Mary apart from mankind in general, whose common characteristic is original sin and therefore the need for redemption. The *status ante lapsum* is tantamount to a paradisal, i.e., pleromatic and divine, existence. By having these special measures applied to her, Mary is elevated to the status of a goddess and consequently loses something of her humanity: she will not conceive her child in sin, like all other mothers, and therefore he also will never be a human being, but a god. To my knowledge at least, no one has ever perceived that this queers the pitch for a genuine Incarnation of God, or rather, that the Incarnation was only partially

46 *The Rubaiyat of Omar Khayyam*, ed., Edward Fitzgerald, verses 80, 81.

47 *Answer to Job*, par. 642.

consummated. Both mother and son are not real human beings at all, but gods.[48]

[The incarnation was incomplete.] If it had been complete, the logical consequence, the *parousia*, would have taken place. But Christ was in error about it.[49]

The incomplete incarnation of Yahweh in Christ leads Jung to the idea of the continuing incarnation. This is already suggested by the Apostle Paul. "Everyone moved by the Spirit is a son of God. The spirit you received is not the spirit of slaves bringing fear into your lives again; it is the spirit of sons, and it makes us cry out, 'Abba, Father.' The Spirit himself and our spirit bear united witness that we are children of God. And if we are children we are heirs as well: heirs of God and coheirs with Christ, sharing his sufferings so as to share his glory." (Romans 8:14-17. Jerusalem Bible)

The Gospel of John also implies a continuing incarnation. Christ says that when he leaves he will send the Paraclete. (John 16:7) "The Advocate, the Holy Spirit, whom the Father will send in my name, will teach you everything and remind you of all I have said to you." (John 14:26) After citing these texts Jung says, "The continuing direct operation of the Holy Ghost on those who are called to be God's children implies, in fact, a broadening process of incarnation. Christ, the son begotten by God, is the first-born who is succeeded by an ever-increasing number of younger brothers and sisters."[50]

From this viewpoint the imitation of Christ takes on a new meaning. Christ's precepts as outer rules of behavior are no longer to be taken literally and concretely. Rather, one is to live his own reality as totally as Christ lived his. To the extent that one lives in conscious relation to the Self he will experience Christ as his brother since Christ is our outstanding example of such a life. "It is not an 'imitation of Christ' but its exact opposite: an assimilation of the Christ-image to his own self. . . . It is no longer an effort, an intentional striving after imitation, but rather an involuntary experience of the reality represented by the sacred legend."[51]

In psychological terms, the incarnation of God means individuation. To the extent that the individual becomes aware of the transpersonal center of the psyche, the Self, and lives out of that awareness, he can be said to be incarnating the God-image. This experience involves encounter with the opposites. The Self is a union of opposites. When it first emerges into consciousness the opposites split apart and the ego is faced with the conflict of their opposition. Jung says, "All opposites

48 Ibid., par. 626.

49 *Jung Letters*, II, 156.

50 *Answer to Job*, par. 658.

51 C. G. Jung, *Mysterium Coniunctionis*, CW 14, par. 492.

are of God, therefore man must bend to this burden; and in so doing he finds that God in his 'oppositeness' has taken possession of him, incarnated himself in him. He becomes a vessel filled with divine conflict."[52] "God acts out of the unconscious of man and forces him to harmonize and unite the opposing influences to which his mind is exposed from the unconscious."[53]

The hallmark of individuation is the differentiation of the individual psyche from its containment in the collective psyche. This process is accompanied by a progressive awareness of the transpersonal psyche and the task of mediating and humanizing its energies. "As soon as a more honest and more complete consciousness beyond the collective level has been established, man is no more an end in himself, but becomes an instrument of God, and this is *really* so."[54] The individuating ego is commandeered by the transpersonal psyche (God, Self) and drafted like Job into the service of making it more conscious. The ego is confronted with non-personal images and non-personal energies and its task will be to relate to these images and energies. The images require to be understood and the energies as affects require containment and humanization. These images and affects can be called quite properly Yahweh-images and Yahweh-affects. They are expressions of the original, unconscious Self and, lacking any understanding of them by the ego, they are indistinguishable from so-called narcissism and infantile omnipotence. They are manifestations of ego-Self identity.[55] Jung refers to this when he says, "[We don't know] . . . how much of God . . . has been transformed . . . it can be expected that we are going to contact spheres of a not yet transformed God when our consciousness begins to extend into the sphere of the unconscious."[56]

Once a conscious ego has established itself *vis à vis* the transpersonal images and energies it is no longer appropriate to use the reductive terminology of the infantile and the narcissistic. Now the appropriate terms will be found in the new myth of the continuing incarnation of God. As the ego wrestles with the transpersonal energies to humanize them, it will be reliving Jacob's encounter with the angel and Job's encounter with Yahweh. And like Job, we can expect to find within our antagonist, the unconscious, also our redeemer. When the unconscious buffets us most severely with storms of affect or depression, we can also expect to find in dreams and phantasy the healing meaning that rescues.

52 Ibid., par. 659.

53 Ibid., par. 740.

54 *Jung Letters*, II, 242.

55 For a further discussion of this idea see Edward F. Edinger, *Ego and Archetype* (Baltimore: Penguin Books, 1973), Ch. 1.

56 *Jung Letters*, II, 314.

God has fallen out of containment in religion and into the unconscious of man, i.e., he is incarnating. Our unconscious is in an uproar with the God who wants to know and to be know.[57] Jung says, "The unconscious wants to flow into consciousness in order to reach the light,[58] but at the same time it continually thwarts itself, because it would rather remain unconscious. That is to say, God wants to become man, but not quite."[59]

A modern dream that refers to the incarnation of Yahweh is relevant here. A man dreamed that *he saw a primitive sorcerer holding up an animal skin. A living face was visible on the skin. It was a kind of oracle*. The dreamer immediately associated the primitive sorcerer to Yahweh. The animal skin reminded him of the fact that certain early manuscripts of the Bible were written on vellum. The face associated to the image of Christ's face on Veronica's veil. He was also reminded of a flayed human skin with a face in Michelangelo's great mural of the Last Judgement in the Sistine Chapel. The face on the flayed skin is a self-portrait of Michelangelo who pictures himself as the flayed skin of St. Bartholomew, the Christian martyr who was flayed alive.

This dream tells us that the primitive sorcerer, Yahweh, manifests through the animal skin containing the human face, i.e., he manifests through man. The events of the Bible are the evidence of Yahweh written in the history of human beings, just as His incarnation in Christ gave us a glimpse of his living face. In addition, the association to the face and flayed skin of Michelangelo suggests that the creative artist is a manifestation of Deity. Michelangelo's self-portrait indicates that he was identified with Marsyas, the musician in Greek mythology who challenged Apollo to a musical contest and when he lost was flayed alive. The myth of Marsyas applies to some extent to every creative artist and is also a feature of individuation inasmuch as acknowledging and living out of a connection with the Self does involve a Marsyas-like presumption followed by torments. Flaying symbolizes a transformation process which, on the one hand lays bare the inner man, and on the other hand signifies the extraction of the soul (skin=soul).[60] A sonnet of Michelangelo's refers to the theme of flaying.

> To others merciful and only to
> Itself unkind, this lowly creature who
> Sloughs off its skin in pain that it may give
> Pleasure to others, dies that they may live.

57 For more on knowing and being known see Edward F. Edinger, "The Meaning of Consciousness," *Quadrant*, Winter, 1975.

58 This will often be experienced by the conscious ego very much the way the world of light experienced invasion by the world of darkness in the Gnostic myth. See Jonas, *The Gnostic Religion*, pp. 213 ff.

59 *Answer to Job*, par. 740.

60 Jung, CW 11, par. 348; see also, Jung, *Alchemical Studies*, CW 13, par. 95 & 116n.

> So do I long for such a destiny—
> That from my death, my Lord, you might alone
> Take life, then by my death I too might be
> Changed like the worm which casts its skin on stone.
>
> For if that skin were mine I could at least
> Be woven in a gown to clasp that breast,
> And so embrace the beauty which I crave.
>
> Then would I gladly die. Or could I save
> My Lord's feet from the rain by being shoes
> Upon his feet—this also would I choose.[61]

The idea of being shoes for God is an explicit incarnation image. Michelangelo is here giving expression to the most profound meaning of the flaying motif. The words he wrote concerning Dante apply equally to him: "He did not fear to plumb the places where/Failure alone survives."[62]

Returning to the dream, it seems to be saying that Yahweh manifests himself on man's skin; that is where he incarnates. Job belongs alongside of Christ, Marsyas and Michelangelo in this respect. Job got "skinned" by Yahweh and we are granted a picture of Yahweh's face via the "skin" of Job who risked his skin to contend with God like Marsyas. This image is relevant to everyone who submits himself to the process of individuation. He will be offering up his "skin" to be a kind of vellum manuscript upon which Yahweh writes his revelation.

At the beginning of the present era, the Jewish religion with its rich and profound tradition of man's encounter with Yahweh was recast and reinterpreted in the light of the new divine revelation in Christ. Man was thought to have a new relation to God signified by a new covenant and a new dispensation. The Latin word *dispensatio* was used to render the Greek *oikonomia*, which means literally administration of a household. The usage is illustrated in Ephesians 3:8,9 where Paul says, "To me, the least of all the saints, is given this grace, to preach among the Gentiles, the unsearchable riches of Christ, and to enlighten all men, that they may see what is the dispensation of the mystery which hath been hidden from eternity in God." (Douay) The significant phrase is, "dispensation of the mystery," *oikonomia tou mysteriou*. It is as though man's relation to the hidden mystery of God must be dispensed or administered much as the economy of a household is administered. In psychological terms it means, I think, the provision of a world-view that relates man (ego) to God (archetypal psyche) and promotes the smooth transfer of energy from one realm to the other.

61 *The Sonnets of Michelangelo*, trans., Elizabeth Jennings (New York: Doubleday & Co., 1970), Sonnet XXI, p. 52.

62 Ibid., Sonnet II, p. 32.

The transition from one dispensation to another is demonstrated in the Letter to the Hebrews which was once attributed to Paul. The author states that the Jewish priesthood has been superseded by the eternal priesthood of Christ; the sacrificial offerings of the priests have been replaced by Christ's sacrifice of himself, and the temple sanctuary has been replaced by a heavenly sanctuary "not made by hands." Sacrifices no longer need be repeated. Christ's sacrifice has occurred once and for all and one need only have faith in him to be redeemed. The author writes:

> Now Christ has come, as the high priest of all the blessings which were to come. He has passed through the greater, the more perfect tent, which is better than the one made by men's hands because it is not of this created order; and he has entered the sanctuary once and for all, taking with him not the blood of goats and bull calves, but his own blood, having won an eternal redemption for us. The blood of goats and bulls and the ashes of a heifer are sprinkled on those who have incurred defilement and they restore the holiness of their outward lives; how much more effectively the blood of Christ who offered himself as the perfect sacrfice to God through the eternal Spirit can purify our inner self from dead actions so that we do our service to the living God. (Hebrews 9:11-14 Jerusalem Bible)

This passage describes a process of transition from a concrete literal sacrificial ritual to one more spiritualized and abstract. It is a step toward the psychological realization of service to the Self but it concretizes the symbolic image of Christ and projects onto him the sacrificial function. The experience of the Self thus remains collectivized and contained within the *participation mystique* of a religious community, although it will be none the less real for that.

The Christian dispensation brought about a new *oikonomia* to administer man's relation to the divine. That mode of administration is now largely exhausted, and, if my perception is accurate, a new mode is on the horizon, namely depth psychology. The new psychological dispensation finds man's relation to God in the individual's relation to the unconscious. This is the new context, the new vessel with which humanity can be the carrier of divine meaning. In essence, the Jewish dispensation was centered in the *law*, the Christian dispensation was centered in *faith* and the psychological dispensation is centered in *experience*. God is now to be carried experientially by the individual. This is what is meant by the continuing incarnation. Jung puts it this way in an important letter to Elined Kotschnig. "Although the divine incarnation is a cosmic and absolute event, it only manifests empirically in those relatively few individuals capable of enough consciousness to make ethical decisions, i.e., to decide for the Good. Therefore God can be called good only inasmuch as He is able to manifest His goodness in individuals. His moral quality depends upon individuals. That is why He incarnates. Individuation and individual existence are indispensable for the transformation of God the Creator."[63]

63 *Jung Letters*, II, 314.

If the individual stands over against the primitive Yahweh-affects within him; if he allows them to live without repressing them and without identifying with them, if he struggles to extract the images of meaning that lie embedded in them; if he patiently and diligently seeks the way of individuation which the unconscious both reveals and withholds—then his efforts will have a gradual transformative effect on Yahweh. He will be offering himself as a crucible for the transformation of the dark God and contributing his widow's mite to the cosmic drama of continuing creation.